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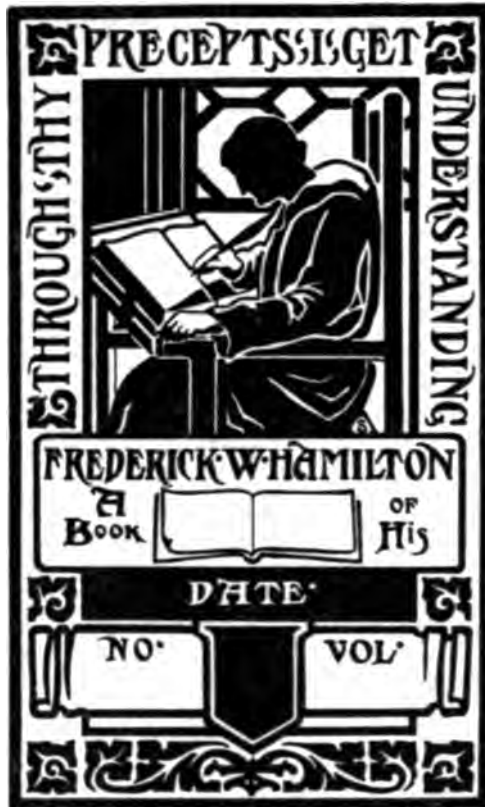
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INTRODUCTION
TO THE
LITERATURE OF EUROPE
IN THE
FIFTEENTH, SIXTEENTH, AND SEVENTEENTH
CENTURIES.

BY HENRY HALLAM, LL.D., F.R.A.S.,
FOREIGN ASSOCIATE OF THE INSTITUTE OF FRANCE.

De modo autem hujusmodi historię conscribendę, illud imprimis monemus, ut materia et copia ejus, non tantum ab historicis et criticis petatur, verum etiam per singulas annorum centurias, aut etiam minora intervalla, seriatim libri principum, qui eo temporis spatio conscripti sunt, in conspectum adhibeantur; ut ex eorum non perfectione (id enim infinitum quiddam esset), sed degustatione, et observatione argumenti, styli, methodi, genius illius temporis literarius, veluti incantatione quadam, a mortuis evocetur. — BACON, *de Augm. Scient.*

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CONTENTS
OF
THE SECOND VOLUME.

PART II.

**ON THE LITERATURE OF THE LATTER HALF OF THE SIXTEENTH
CENTURY.**

CHAPTER I.

HISTORY OF ANCIENT LITERATURE IN EUROPE FROM 1550 TO 1600.

Page	Page
Progress of Philology 13	Philological Works of Stephens 36
First Editions of Classics 14	Style of Lipsius 37
Change in Character of Learning 15	Minerva of Sanctius 37
Cultivation of Greek 16	Orations of Muretus 38
Principal Scholars: Turnebus 17	Panegyric of Ruhnkenius 38
Petrus Victorius 18	Defects of his Style 39
Muretus 19	Epistles of Manutius 40
Gruter's Thesaurus Criticus 20	Care of the Italian Latinists 40
Editions of Greek and Latin Au- thors 21	Perpinianus; Osorius; Maphæus 41
Tacitus of Lipsius 21	Buchanan; Haddon 41
Horace of Lambinus 22	Sigonius, De Consolatione 42
Of Cruquius 23	Decline of Taste and Learning in Italy 43
Henry Stephens 24	Joseph Scaliger 44
Lexicon of Constantin 25	Isaac Casaubon 45
Thesaurus of Stephens 26	General Result 46
Abridged by Scapula 27	Learning in England under Ed- ward and Mary 47
Hellenismus of Caninius 28	Revival under Elizabeth 47
Vergara's Grammar 28	Greek Lectures at Cambridge 48
Grammars of Ramus and Sylbur- gius 29	Few Greek Editions in England 48
Camerarius; Canter; Robortellus 30	School Books enumerated 49
Editions by Sylburgius 31	Greek taught in Schools 50
Neander 32	Greek better known after 1580 51
Gesner 32	Editions of Greek 51
Decline of Taste in Germany 33	And of Latin Classics 52
German Learning 34	Learning lower than in Spain 53
Greek Verses of Rhodomann 34	Improvement at the End of the Century 54
Learning declines 35	Learning in Scotland 54
Except in Catholic Germany 35	

	Page		Page
Latin literature used in Writing	55	Patrizzi and Lipsius on Roman	
Early Works on Antiquities	56	Militia	59
P. Manutius on Roman Laws	56	Lipsius and other Antiquaries	60
Manutius, De Civitate	57	Savile on Roman Militia	61
Panvinius; Sigonius	57	Numismatics	61
Gruchius	58	Mythology	62
Sigonius on Athenian Polity	59	Scaliger's Chronology	63
		Julian Period	64

CHAPTER II.

HISTORY OF THEOLOGICAL LITERATURE IN EUROPE FROM 1550 TO 1600.

Diet of Augsburg in 1555	66	Aconcio	88
Progress of Protestantism	66	Minus Celsus; Koornhert	89
Its Causes	67	Decline of Protestantism	90
Wavering of Catholic Princes	68	Desertion of Lipsius	91
Extinguished in Italy	68	Jewell's Apology	91
And Spain	69	English Theologians	91
Re-action of Catholicity	69	Bellarmin	92
Especially in Germany	69	Topics of Controversy changed	93
Discipline of the Clergy	70	It turns on Papal Power	93
Influence of Jesuits	70	This upheld by the Jesuits	94
Their Progress	71	Claim to depose Princes	95
Their Colleges	72	Bull against Elizabeth	95
Jesuit Seminary at Rome	72	And Henry IV.	95
Patronage of Gregory XIII.	73	Deposing Power owned in Spain	96
Conversions in Germany and		Asserted by Bellarmin	96
France	73	Methods of Theological Doctrine	97
Causes of this Revival	75	Loci Communes	97
A rigid Party in the Church	76	In the Protestant	97
Its Efforts at Trent	76	And Catholic Church	98
No Compromise in Doctrine	77	Catharin	98
Consultation of Cassander	78	Critical and Expository Writings	99
Bigotry of Protestant Churches	79	Ecclesiastical Historians	99
Tenets of Melancthon	80	Le Clerc's Character of them	100
A Party hostile to him	81	Deistical Writers	101
Form of Concord, 1576	81	Wierus, De Præstigiis	101
Controversy raised by Baius	82	Scot on Witchcraft	102
Treatise of Molina on Free-will	83	Authenticity of Vulgate	102
Protestant Tenets	83	Latin Versions and Editions by	
Trinitarian Controversy	84	Catholics	103
Religious Intolerance	86	By Protestants	103
Castalio	87	Versions into Modern Languages	104
Answered by Beza	88		

CONTENTS OF VOL. II.

v

CHAPTER III.

HISTORY OF SPECULATIVE PHILOSOPHY FROM 1550 TO 1600.

Page	Page
Predominance of Aristotelian Philosophy	Jordano Bruno
Scholastic and genuine Aristotelians	His Italian Works,—Cena de li Ceneri
The former Class little remembered	Della Causa, Principio ed Uno
The others not much better known	Pantheism of Bruno
Schools of Pisa and Padua	Bruno's other Writings
Cesalpini	General Character of his Philosophy
Sketch of his System	Sceptical Theory of Sanchez
Cremonini	Logic of Aconcio
Opponents of Aristotle	Nizolius on the Principles of Philosophy
Patrizzi	Margarita Antoniana of Periera
System of Telesio	Logic of Ramus; its success

CHAPTER IV.

HISTORY OF MORAL AND POLITICAL PHILOSOPHY, AND OF JURISPRUDENCE, FROM 1550 TO 1600.

Soto, De Justitia	Similar Tenets among the Leaguers
Hooker	Rose on the Authority of Christian States over Kings
His Theory of Natural Law	Treatise of Boucher in the same Spirit
Doubts felt by others	Answered by Barclay
Essays of Montaigne	The Jesuits adopt these Tenets
Their Characteristics	Mariana, De Rege
Writers on Morals in Italy	Popular Theories in England
In England	Hooker
Bacon's Essays	Political Memoirs
Number of Political Writers	La Noue
Oppression of Governments	Lipsius
And Spirit generated by it	Botero
Derived from Classic History	His Remarks on Population
From their own and the Jewish	Paruta
Franco-Gallia of Hottoman	Bodin
Vindiciæ of Languet	Analysis of his Treatise called The Republic
Contr'Un of Boetie	Authority of Heads of Families
Buchanan, De Jure Regni	Domestic Servitude
Poynet on Politique Power	Origin of Commonwealths
Its Liberal Theory	
Argues for Tyrannicide	
The Tenets of Parties swayed by Circumstances	

	Page		Page
Privileges of Citizens	152	Conclusion of the Work	166
Nature of Sovereign Power	153	Bodin compared with Aristotle and Machiavel	166
Forms of Government	154	And with Montesquieu	166
Despotism and Monarchy	154	Golden Age of Jurisprudence	168
Aristocracy	155	Cujacius	168
Senates and Councils of State	155	Eulogies bestowed upon him	168
Duties of Magistrates	156	Cujacius an Interpreter of Law rather than a Lawyer	170
Corporations	156	French Lawyers below Cujacius: Govea and others	170
Slaves, Part of the State	157	Opponents of the Roman Law	171
Rise and Fall of States	157	Faber of Savoy	171
Causes of Revolutions	157	Anti-Tribonianus of Hottoman	172
Astrological Fancies of Bodin	158	Civil Law not countenanced in France	173
Danger of sudden Changes	159	Turamini	173
Judicial Power of the Sovereign	159	Canon Law	174
Toleration of Religions	160	Law of Nations: its early State	174
Influence of Climate on Govern- ment	160	Francis a Victoria	174
Means of obviating Inequality	162	His Opinions on Public Law	175
Confiscations; Rewards	162	Avala on the Rights of War	176
Fortresses	163	Albericus Gentilis on Embas- sies	178
Necessity of Good Faith	163	His Treatise on the Rights of War	178
Census of Property	164		
Public Revenues	164		
Taxation	164		
Adulteration of Coin	165		
Superiority of Monarchy	165		

CHAPTER V.

HISTORY OF POETRY FROM 1550 TO 1600.

General Character of Italian Po- ets in this Age	181	Amadigi of Bernardo Tasso	190
Their usual Faults	181	Satirical and Burlesque Poetry: Aretin	191
Their Beauties	182	Other Burlesque Writers	192
Character given by Muratori	182	Attempts at Latin Metres	192
Poetry of Casa	183	Poetical Translations	192
Of Costanzo	183	Torquato Tasso	192
Baldi	183	The Jerusalem excellent in Choice of Subject	193
Caro	183	Superior to Homer and Virgil in some Points	193
Odes of Celio Magno	184	Its Characters	194
Coldness of the Amatory Son- nets	184	Excellence of its Style	194
Studied Imitation of Petrarch	185	Some Faults in it	195
Their Fondness for Description	185	Defects of the Poem	196
Judgment of Italian Critics	186	It indicates the peculiar Genius of Tasso	196
Bernardino Rota	186	Tasso compared to Virgil	197
Gaspara Stampa: her Love for Collalto	187	To Ariosto	197
Is ill requited	188	To the Bolognese Painters	198
Her Second Love	188	Poetry cultivated under Charles and Philip	198
Style of Gaspara Stampa	189		
La Nautica of Baldi	190		

Page	Page
Luis de Leon	Poetry of Sidney 222
Herrera	Epithalamium of Spenser 223
General Tone of Castilian Poetry 202	Poems of Shakspeare 223
Casillejo	Daniel and Drayton 223
Araucana of Ercilla	Nosce Teipsum of Davies 224
Many Epic Poems in Spain	Satires of Hall, Marston, and
Camoens	Donne 225
Defects of the Lusiad	Modulation of English Verse 225
Its Excellences	Translation of Homer by Chap-
Mickle's Translation	man 226
Celebrated Passage in the Lusiad	Tasso; Fairfax 227
Minor Poems of Camoens	Employment of Ancient Mea-
Ferreira	sures 227
Spanish Ballads	Number of Poets in this Age 228
French Poets numerous	Scots and English Ballads 229
Change in the Tone of French	The Faery Queen 230
Poetry	Superiority of the First Book 230
Ronsard	The succeeding Books 231
Other French Poets	Spenser's Sense of Beauty 231
Du Bartas	Compared to Ariosto 232
Pibrac; Desportes	Style of Spenser 233
French Metre and Versification 213	Inferiority of the latter Books 234
General Character of French	Allegories of the Faery Queen 235
Poetry	Blemishes in the Diction 235
German Poetry	Admiration of the Faery Queen 236
Paradise of Dainty Devices	General Parallel of Italian and
Character of this Collection	English Poetry 237
Sackville's Induction	Decline of Latin Poetry in Italy 238
Inferiority of Poets in early Years	Compensated in other Countries 239
of Elizabeth	Lotichius
Gascoyne	Collections of Latin Poetry by
Spenser's Shepherd's Kalendar 219	Gruter 239
Sidney's Character of Contem-	Characters of some Gallo-Latin
porary Poets	Poets 240
Improvement soon after this	Sammarthanus 241
Time	Belgic Poets 242
Relaxation of Moral Austerity 221	Scots Poets: Buchanan 242
Serious Poetry	

CHAPTER VI.

HISTORY OF DRAMATIC LITERATURE FROM 1550 TO 1600.

Italian Tragedy	His Popularity	252
Pastoral Drama	Character of his Comedies	252
Aminta of Tasso	Tragedy of Don Sancho Ortiz	253
Pastor Fido of Guarini	His Spiritual Plays	255
Italian Opera	Numancia of Cervantes	255
The National Taste revives in	French Theatre: Jodelle	257
the Spanish Drama	Garnier	258
Lope de Vega	Larivey	260
His Extraordinary Fertility	Theatres in Paris	260
His Versification	English Stage	261

	Page		Page
Gammar Gurton's Needle	261	William Shakspeare	270
Gorboduc of Sackville	262	His first Writings for the Stage	270
Preference given to the irregular Form	262	Comedy of Errors	271
First Theatres	263	Two Gentlemen of Verona	272
Plays of Whetstone and others	263	Love's Labor Lost	272
Marlowe and his Contemporaries	264	Taming of the Shrew	272
Tamburlaine	264	Midsummer Night's Dream	273
Blank Verse of Marlowe	264	Its Machinery	273
Marlowe's Jew of Malta	265	Its Language	274
And Faustus	265	Romeo and Juliet	275
His Edward II.	266	Its Plot	275
Plays whence Henry VI. was taken	266	Its Beauties and Blemishes	275
Peele	266	The Characters	276
Greene	267	The Language	276
Other Writers of this Age	268	Second Period of Shakspeare	277
Heywood's Woman killed with Kindness	269	The Historical Plays	278
		Merchant of Venice	278
		As You Like It	279
		Jonson's Every Man in his Hu- mor	280

CHAPTER VII.

HISTORY OF POLITE LITERATURE IN PROSE FROM 1550 TO 1600.

Italian Writers	281	Dispute of Caro and Castelve- tro	295
Casa	281	Castelvetro on Aristotle's Poe- tics	296
Tasso	281	Severity of Castelvetro's Criti- cism	296
Firenzuola	281	Ercolano of Varchi	297
Character of Italian Prose	281	Controversy about Dante	298
Italian Letter-writers	282	Academy of Florence	298
Davanzati's Tacitus	283	Salviati's Attack on Tasso	299
Jordano Bruno	283	Pinciano's Art of Poetry	299
French Writers: Amyot	284	French Treatises of Criticism	300
Montaigne; Du Vair	285	Wilson's Art of Rhetorique	301
Satire Menippée	286	Gascoyne; Webbe	301
English Writers	286	Puttenham's Art of Poesie	302
Ascham	286	Sidney's Defence of Poesy	302
Euphues of Lilly	287	Novels of Bandello	303
Its Popularity	288	Of Cinthio	303
Sidney's Arcadia	289	Of the Queen of Navarre	304
His Defence of Poesie	290	Spanish Romances of Chivalry	304
Hooker	290	Diana of Monte-Mayor	305
Character of Elizabethan Wri- ters	291	Novels in the Picaresque Style	306
State of Criticism	292	Guzman d'Alfarache	306
Scaliger's Poetics	292	Las Guerras de Granada	307
His Preference of Virgil to Ho- mer	293	Sidney's Arcadia	307
His Critique on Modern Latin Poets	294	Its Character	308
Critical Influence of the Acade- mies	295	Inferiority of other English Fic- tions	309

CHAPTER VIII.

HISTORY OF PHYSICAL AND MISCELLANEOUS LITERATURE
FROM 1500 TO 1600.

	Page		Page
Tartaglia and Cardan	311	Circulation of the Blood	336
Algebra of Pelletier	311	Medicinal Science	336
Record's Whetstone of Wit	312	Syriac Version of New Testa- ment	337
Vieta	313	Hebrew Critics	338
His Discoveries	313	Its Study in England	338
Geometers of this Period	317	Arabic begins to be studied	339
Joachim Rhæticus	317	Collection of Voyages by Ramu- sio	340
Copernican Theory	317	Curiosity they awakened	341
Tycho Brahe	319	Other Voyages	341
His System	319	Accounts of China	341
Gregorian Calendar	320	India and Russia	342
Optics	321	English Discoveries in the North- ern Seas	342
Mechanics	321	Geographical Books: Ortelius	343
Statics of Stevinus	323	Guicciardini	345
Hydrostatics	323	French Memoirs	346
Gilbert on the Magnet	323	Universities in Italy	346
Gesner's Zoology	325	In other Countries	347
Its Character by Cuvier	325	Libraries	347
Gesner's Arrangement	325	Collections of Antiquities in Italy	349
His Additions to known Quad- rureds	326	Pinelli	349
Belon	328	Italian Academies	350
Salviani and Rondelet's Ichthyo- logy	328	Society of Antiquaries in Eng- land	351
Aldrovandus	329	New Books, and Catalogues of them	352
Botany: Turner	330	Literary Correspondence	353
Maranta: Botanical Gardens	330	Bibliographical Works	353
Gesner	331	Restraints on the Press	354
Dodoens	331	Index Expurgatorius	354
Lobel	332	Its Effects	354
Clusius	332	Restrictions in England	355
Cesalpin	333	Latin more employed on this Account	356
Dalechamps; Bauhin	333	Influence of Literature	356
Gerard's Herbal	334		
Anatomy: Fallopius	334		
Eustachius	335		
Coiter	335		
Columbus	335		

PART III.

ON THE LITERATURE OF THE FIRST HALF OF THE SEVENTEENTH CENTURY.

CHAPTER I.

HISTORY OF ANCIENT LITERATURE IN EUROPE FROM 1600 TO 1650.

	Page		Page
Learning of Seventeenth Century		Good Writers of Latin	369
less philological	357	Scioppius	370
Popularity of Comenius	358	His Philosophical Grammar	370
Decline of Greek Learning	359	His Infamia Famiani	370
Casaubon	359	Judicium de Stylo Historico	370
Viger de Idiotismis	360	Gerard Vossius: De Vitiis Ser-	
Weller's Greek Grammar	361	monis	372
Labbe and others	361	His Aristarchus	373
Salmasius de Lingua Hellenis-		Progress of Latin Style	373
tica	362	Gruter's Collection of Inscrip-	
Greek Editions: Savile's Chry-		tions	375
sostom	363	Assisted by Scaliger	375
Greek Learning in England	364	Works on Roman Antiquity	376
Latin Editions: Torrentius	364	Geography of Cluverius	377
Gruter	365	Meursius	377
Heinsius	365	Ulbo Emmius	378
Grotius	366	Chronology of Lydiat: Calvi-	
Rutgersius; Reinesius; Barthius	366	sius	379
Other Critics: English	367	Petavius	379
Salmasius	368	Character of this Work	380

CHAPTER II.

HISTORY OF THEOLOGICAL LITERATURE IN EUROPE FROM 1600 TO 1650.

Temporal Supremacy of Rome	382	Especially in England: Laud	391
Contest with Venice	383	Defections to the Catholic	
Father Paul Sarpi	384	Church	392
History of Council of Trent	385	Wavering of Casaubon	392
Gallican Liberties: Richer	386	And of Grotius	395
Ferron	387	Calixtus	401
Decline of Papal Power	387	His Attempts at Concord	402
Unpopularity of the Jesuits	388	High-Church Party in England	403
Richelieu's Care of Gallican		Daille' on the Right Use of the	
Liberties	389	Fathers	404
Controversy of Catholics and		Chillingworth's Religion of Pro-	
Protestants	390	testants	406
Increased Respect for the Fathers	390	Character of this Work	406

CONTENTS OF VOL. II.

xi

	Page		Page
Hales on Schism	409	His Notions of Uncertainty in	
Controversies on Grace and Free-		Theological Tenets	427
will: Augustinian Scheme	410	His low Opinion of the Fathers	428
Semi-Pelagian Hypothesis	411	Difficulty of finding out Truth	429
Tenets of the Reformers	412	Grounds of Toleration	430
Rise of Arminianism	412	Inconsistency of One Chapter	430
Episcopius	413	His general Defence of Toleration	431
His Writings	413	Effect of this Treatise	433
Their Spirit and Tendency	413	Its Defects	434
Great Latitude allowed by them	414	Great Erudition of this Period	435
Progress of Arminianism	415	Usher; Petavius	435
Cameron	415	Sacred Criticism	436
Rise of Jansenism	416	Grotius; Coccejus	436
Socinus; Volkelius	416	English Commentators	437
Crellius; Ruarus	417	Style of Preaching	438
Erastianism maintained by		English Sermons	438
Hooker	419	Of Donne	438
And Grotius	420	Of Jeremy Taylor	439
His Treatise on Ecclesiastical		Devotional Writings of Taylor	440
Power of the State	420	And Hall	440
Remark upon this Theory	423	In the Roman	441
Toleration of Religious Tenets	423	And Lutheran Church	441
Claimed by the Arminians	424	Infidelity of some Writers: Char-	
By the Independents	425	ron; Vanini	442
And by Jeremy Taylor	425	Lord Herbert of Cherbury	444
His Liberty of Prophesying	425	Grotius de Veritate	444
Boldness of his Doctrines	426	English Translation of the Bible	445
		Its Style	445

INTRODUCTION

TO THE

LITERATURE OF EUROPE

IN THE FIFTEENTH, SIXTEENTH, AND
SEVENTEENTH CENTURIES.

PART II.

ON THE LITERATURE OF THE LATTER HALF OF THE
SIXTEENTH CENTURY.

CHAPTER I.

HISTORY OF ANCIENT LITERATURE IN EUROPE FROM 1550 TO 1600.

SECTION I.

Progress of Classical Learning — Principal Critical Scholars — Editions of ancient Authors — Lexicons and Grammars — Best Writers of Latin — Muretus — Manutius — Decline of Taste — Scaliger — Casaubon — Classical Learning in England under Elizabeth.

1. In the first part of the sixteenth century, we have seen that the foundations of a solid structure of classical ^{Progress of} learning had been laid in many parts of Europe; ^{philology.} the superiority of Italy had generally become far less conspicuous, or might perhaps be wholly denied; in all the German Empire, in France, and even in England, the study of ancient literature had been almost uniformly progressive. But it was the subsequent period of fifty years, which we now approach, that more eminently deserved the title of an age of scholars, and filled our public libraries with immense fruits of literary labor. In all matters of criticism and philology, what was

written before the year 1550 is little in comparison with what the next age produced.

2. It may be useful in this place to lay before the reader at one view the dates of the first editions of Greek and Latin authors, omitting some of inconsiderable reputation or length. In this list I follow the authority of Dr. Dibdin, to which no exception will probably be taken:—

Ælian	1546.	Rome.
Æschylus	1518.	Venice, Aldus.
Æsop	1480?	Milan.
Ammianus	1474.	Rome.
Anacreon	1554.	Paris.
Antoninus	1558.	Zurich.
Apollonius Rhodius	1496.	Florence.
Appianus	1551.	Paris.
Apuleius	1469.	Rome.
Aristophanes	1498.	Venice.
Aristoteles	1495-8.	Venice.
Arrian	1535.	Venice.
Athenæus	1514.	Venice.
Aulus Gellius	1469.	Rome.
Ausonius	1472.	Venice.
Boethius	Absque anno; circ. 1470.	
Cæsar	1469.	Rome.
Callimachus	Absque anno.	Florence.
Catullus	1472.	Venice.
Cicero's Opera	1498.	Milan.
Cicero de Officiis	1465.	Mentz.
—— Epistolæ Famil.	1467. }	Rome.
—— Epistolæ ad Attic.	1469. }	
—— de Oratore	1465.	Mentz and Subiaco.
—— Rhetorica	1490.	Venice.
—— Orationes	1471.	Rome.
—— Opera Philosoph.	{ 1469. }	Rome.
	{ 1471. }	
Claudian	Absque anno.	Brescia.
Demosthenes	1504.	Venice.
Diodorus, v. lib.	1539.	Basle.
—— xv. lib.	1559.	Paris.
Diogenes Laertius	1533.	Basle.
Dio Cassius	1548.	Paris.
Dionysius Halicarn.	1546.	Paris.
Epictetus	1528.	Venice.
Euripides	1503.	Venice.
Euclid	1533.	Basle.
Florus	1470.	Paris.
Herodian	1503.	Venice.
Herodotus	1502.	Venice.
Hesiod. Op. et Dies	1493.	Milan.
—— Op. omnia	1495.	Venice.
Homer	1488.	Florence.
Horatius	Absque anno.	
Isocrates	1493.	Milan.

Josephus	1544.	<i>Basle.</i>
Justin	1470.	<i>Venice.</i>
Juvenal	Absque anno.	<i>Rome.</i>
Livius	1489.	<i>Roma.</i>
Longinus	1554.	<i>Basle.</i>
Lucan	1489.	<i>Rome.</i>
Lucian	1496.	<i>Florence.</i>
Lucretius	1473.	<i>Brescia.</i>
Lysias	1513.	<i>Venice.</i>
Macrobius	1472.	<i>Venice.</i>
Manilius	Ante 1474.	<i>Nuremberg.</i>
Martialis	1471.	<i>Ferrara.</i>
Oppian	1515.	<i>Florence.</i>
Orpheus	1500.	<i>Florence.</i>
Ovid	1471.	<i>Bologna.</i>
Pausanias	1516.	<i>Venice.</i>
Petronius	1478?	
Phædrus	1596.	<i>Troyes.</i>
Photius	1601.	<i>Augsburg.</i>
Pindar	1513.	<i>Venice.</i>
Plato	1513.	<i>Venice.</i>
Plautus	1472.	<i>Venice.</i>
Plinii Nat. Hist.	1469.	<i>Venice.</i>
— Epist.	1471.	
Plutarch Op. Moral.	1509.	<i>Venice.</i>
— Vitæ	1517.	<i>Venice.</i>
Polybius	1580.	<i>Haguenow.</i>
Quintilian	1470.	<i>Rome.</i>
Quintus Curtius	Absque anno.	<i>Rome.</i>
Sallust	1470.	<i>Paris.</i>
Seneca	1475.	<i>Naples.</i>
Senecæ Tragediæ	1484.	<i>Ferrara.</i>
Silius Italicus	1471.	<i>Rome.</i>
Sophocles	1502.	<i>Venice.</i>
Statius	1472?	
Strabo	1516.	<i>Venice.</i>
Suetonius	1470.	<i>Rome.</i>
Tacitus	1468?	<i>Venice.</i>
Terence	Ante 1470?	<i>Strasburg.</i>
Theocritus	1498.	<i>Milan.</i>
Thucydides	1502.	<i>Venice.</i>
Valerius Flaccus	1474.	<i>Rome.</i>
Valerius Maximus	Ante 1470?	<i>Strasburg.</i>
Velleius Paterculus	1520.	<i>Basle.</i>
Virgil	1469.	<i>Rome.</i>
Xenophon	1516.	<i>Florence.</i>

3. It will be perceived, that, even in the middle of this century, some far from uncommon writers had not yet been given to the press. But most of the rest had gone through several editions, which it would be tedious to enumerate; and the means of acquiring an extensive, though not in all respects very exact, erudition might perhaps be nearly as copious as at present. In consequence, probably, among other reasons, of these augmented stores of

Change in character of learning.

classical literature, its character underwent a change. It became less polished and elegant, but more laborious and profound. The German or Cisalpine type, if I may use the word, prevailed over the Italian, the school of Budæus over that of Bembo; nor was Italy herself exempt from its ascendancy. This advance of erudition at the expense of taste was perhaps already perceptible in 1550, for we cannot accommodate our arbitrary divisions to the real changes of things; yet it was not hitherto so evident in Italy as it became in the latter part of the century. The writers of this age, between 1550 and 1600, distinguish themselves from their predecessors not only by a disregard for the graces of language, but by a more prodigal accumulation of quotations, and more elaborate efforts to discriminate and to prove their positions. Aware of the censors whom they may encounter in an increasing body of scholars, they seek to secure themselves in the event of controversy, or to sustain their own differences from those who have gone already over the same ground. Thus, books of critical as well as antiquarian learning often contain little of original disquisition, which is not interrupted at every sentence by quotation, and in some instances are hardly more than the *adversaria*, or commonplace-books, in which the learned were accustomed to register their daily observations in study. A late German historian remarks the contrast between the Commentary of Paulus Cortesius on the scholastic philosophy, published in 1503, and the Mythologia of Natalis Comes, in 1551. The first, in spite of its subject, is classical in style, full of animation and good sense; the second is a tedious mass of quotations, the materials of a book rather than a book, without a notion of representing any thing in its spirit and general result.¹ This is, in great measure, a characteristic of the age, and grew worse towards the end of the century. Such a book as the Annals of Baronius, the same writer says, so shapeless, so destitute of every trace of eloquence, could not have appeared in the age of Leo. But it may be added, that, with all the defects of Baronius, no one, in the age of Leo, could have put the reader in the possession of so much knowledge.

4. We may reckon, among the chief causes of this diminution of elegance in style, the increased culture of the
 Cultivation of Greek. Greek language; not certainly that the great writers

¹ Ranke, Die Pädagogie des 16ten und 17ten Jahrhunderts, i. 484.

in Greek are inferior models to those in Latin, but because the practice of composition was confined to the latter. Nor was the Greek really understood, in its proper structure and syntax, till a much later period. It was, however, a sufficiently laborious task, with the defective aids then in existence, to learn even the single words of that most copious tongue; and in this some were eminently successful. Greek was not very much studied in Italy: we may perhaps say, on the contrary, that no one native of that country, after the middle of the century, except Angelus Caninius and Æmilius Portus, both of whom lived wholly on this side of the Alps, acquired any remarkable reputation in it; for Petrus Victorius had been distinguished in the earlier period. It is to France and Germany that we should look for those who made Grecian literature the domain of scholars. It is impossible to mention every name, but we must select the more eminent; not, however, distinguishing the laborers in the two vineyards of ancient learning, since they frequently lent their service alternately to each.

5. The university of Paris, thanks to the encouragement given by Francis I., stood in the first rank for philo-logical learning; and, as no other in France could pretend to vie with her, she attracted students from every part. Toussain, Danes, and Dorat were conspicuous professors of Greek. The last was also one of the celebrated pleiad of French poets, but far more distinguished in the dead tongues than in his own. But her chief boast was Turnebus, so called by the gods, but by men Tournebœuf, and, as some have said, of a Scots family, who must have been denominated Turnbull.¹ Turnebus was one of those industrious scholars who did not scorn the useful labor of translating Greek authors into Latin, and is among the best of that class. But his reputation is chiefly founded on the *Adversaria*, the first part of which appeared in 1564, the second in 1565, the third, posthumously, in 1580. It is wholly miscellaneous, divided into chapters, merely as resting-places to the reader; for the contents of each are mostly a collection of unconnected notes. Such books, truly *adversaria* or commonplaces, were not

¹ Biogr. Univ. The penultimate of Turnebus is made both short and long by the Latin poets of the age, but more commonly the latter, which seems contrary to

what we should think right. Even Greek will not help us, for we find him called both *τουνβεβος* and *τουνβηβος*. Maittaire, *Vite Stephanor.*, vol. iii.

unusual; but can, of course, only be read in a desultory manner, or consulted upon occasion. The *Adversaria* of Turnebus contains several thousand explanations of Latin passages. They are eminent for conciseness; few remarks exceeding half a page, and the greater part being much shorter. He passes without notice from one subject to another the most remote, and has been so much too rapid for his editor, that the titles of each chapter, multifarious as they are, afford frequently but imperfect notions of its contents. The phrases explained are generally difficult; so that this miscellany gives a high notion of the erudition of Turnebus, and it has furnished abundant materials to later commentators. The best critics of that and the succeeding age, Gesner, Scaliger, Lipsius, Barthius, are loud in his praises; nor has he been blamed, except for his excess of brevity and rather too great proneness to amend the text of authors, wherein he is not remarkably successful.¹ Montaigne has taken notice of another merit in Turnebus, that, with more learning than any who had gone before for a thousand years, he was wholly exempt from the pedantry characteristic of scholars, and could converse upon topics remote from his own profession, as if he had lived continually in the world.

6. A work very similar in its nature to the *Adversaria* of Petrus Victorius was the *Varia Lectiones* of Petrus Victorius (Vettori), professor of Greek and Latin rhetoric at Florence during the greater part of a long life, which ended in 1585. Thuanus has said, with some hyperbole, that Victorius saw the revival and almost the extinction of learning in Italy.² No one, perhaps, deserved more praise in the restoration of the text of Cicero; no one, according to Huet, translated better from Greek; no one was more accurate in observing the readings of manuscripts, or more cautious in his own corrections. But his *Varia Lectiones*, in 38 books, of which the first edition appeared in 1583, though generally

¹ Blount; Baillet. The latter begins his collection of these testimonies by saying that Turnebus has had as many admirers as readers, and is almost the only critic whom envy has not presumed to attack. Baillet, however, speaks of his correction of Greek and Latin passages. I have not observed any of the former in the *Adversaria*: the book, if I am not mistaken, relates wholly to Latin criticism. Muretus calls Turnebus, "Homo immensus

quodam doctrine copia instructus, sed interdum nimis prope, et nimis cupidè amplexari solitus est ea quæ in mentem venerant."—*Varia Lectiones*, l. x. c. 18. Muretus, as usual with critics, *rimata cadit sua*: the same charge might be brought against himself.

² "Petrus Victorius longeva ætate id consecutus est, ut literas in Italia renascentes et pene extinctas viderit."—Thuanus ad ann. 1586, *apud* Blount.

extolled, has not escaped the severity of Scaliger, who says that there is less of valuable matter in the whole work than in one book of the *Adversaria* of Turnebus.¹ Scaliger, however, had previously spoken in high terms of Victorius: there had been afterwards, as he admits, some ill-will between them; and the tongue or pen of this great scholar was never guided by candor towards an opponent. I am not acquainted with the *Varia Lectiones* of Victorius except through my authorities.

7. The same title was given to a similar miscellany by Marc Antony Muretus, a native of Limoges. The Muretus. first part of this, containing eight books, was published in 1559, seven more books in 1586, the last four in 1600. This great classical scholar of the sixteenth century found in the eighteenth one well worthy to be his editor, Ruhnkenius of Leyden, who has called the *Varia Lectiones* of Muretus "a work worthy of Phidias;" an expression rather amusingly characteristic of the value which verbal critics set upon their labors. This book of Muretus contains only miscellaneous illustrations of passages which might seem obscure, in the manner of those we have already mentioned. Sometimes he mingles conjectural criticisms; and, in many chapters, only points out parallel passages, or relates incidentally some classical story. His emendations are frequently good and certain, though at other times we may justly think him too bold.² Muretus is read with far more pleasure than Turnebus: his illustrations relate more to the attractive parts of Latin criticism, and may be compared to the miscellaneous remarks of Jortin.³ But in depth of erudition he is probably

¹ Scaligerana Secunda.

² The following will serve as an instance. In the speech of Galgacus (*Taciti Vita Agricola*), instead of "libertatem non in presentia latari," which indeed is unintelligible enough, he would read, "in libertatem, non in populi Romani servitium nati." Such a conjecture would not be endured in the present state of criticism. Muretus, however, settles it in the current style: "vulgus quid probet, quid non probet, nunquam laboravi."

³ The following titles of chapters, from the eighth book of the *Varia Lectiones*, will show the agreeable diversity of Muretus's illustrations:—

1. Comparison of poets to bees, by Pindar, Horace, Lucretius. Line of Horace—

"Necte meo Lamia coronam;"

illustrated by Euripides.

2. A passage in Aristotle's *Rhetoric*, lib. ii., explained differently from P. Victorius.

3. Comparison of a passage in the *Phaedrus* of Plato, with Cicero's translation.

4. Passage in the *Apologia Socratis*, corrected and explained.

5. Line in Virgil, shown to be imitated from Homer.

6. Slips of memory in P. Victorius, noticed.

7. Passage in Aristotle's *Rhetoric* explained from his *Metaphysics*.

8. Another passage in the same book explained.

much below the Parisian professor. Muretus seems to take pleasure in censuring Victorius.

8. Turnebus, Victorius, Muretus, with two who have been mentioned in the first part of this work, Cœlius Rhodiginus and Alexander ab Alexandro, may be reckoned the chief contributors to this general work of literary criticism in the sixteenth century. But there were many more, and some of considerable merit, whom we must pass over. At the beginning of the next century, Gruter collected the labors of preceding critics in six very thick and closely printed volumes, to which Paræus, in 1623, added a seventh, entitled "Lampas, sive Fax Liberalium Artium," but more commonly called Thesaurus Criticus. A small portion of these belong to the fifteenth century, but none extend beyond the following. Most of the numerous treatises in this ample collection belong to the class of Adversaria, or miscellaneous remarks. Though not so studiously concise as those of Turnebus, each of these is generally contained in a page or two, and their multitude is consequently immense. Those who now by glancing at a note obtain the result of the patient diligence of these men, should feel some respect for their names, and some admiration for their acuteness and strength of memory. They had to collate the whole of antiquity; they plunged into depths which the indolence of modern philology, screening itself under the garb of fastidiousness, affects to deem unworthy to be explored; and thought themselves bound to become lawyers, physicians, historians, artists, agriculturists, to elucidate the difficulties which ancient writers present. It may be doubted also, whether our more recent editions of the

9. Passage in Cicero pro Rabirio, corrected.

10. Imitation of Æschines in two passages of Cicero's 3d Catilinarian oration.

11. Imitation of Æschines and Demosthenes in two passages of Cicero's Declamation against Sallust. [Not genuine.]

12. *Infectus* is the right word, not *infertus*.

13. Passage in 5th book of Aristotle's Ethics corrected.

14. The word *ἀσπυροδοθῆναι*, in the 2d book of Aristotle's Rhetoric, not rightly explained by Victorius.

15. The word *arsinus*, in Catullus (Carm. 96), does not signify an ass, but a millstone.

16. Lines of Euripides, III translated by Cicero.

17. Passage in Cicero's Epistles misunderstood by Politian and Victorius.

18. Passage in the Phœdrus explained.

19. Difference between accusation and invective, illustrated from Demosthenes and Cicero.

20. Imitation of Æschines by Cicero. Two passages of Livy amended.

21. "Mulieres eruditæ pierumque invidiosas esse," from Juvenal and Euripides.

22. Nobleness of character displayed by Iphicrates.

23. That Hercules was a physician, who cured Alceides when given over.

24. Cruelty of king Dejotarus, related from Plutarch.

25. Humane law of the Persians.

classics have preserved all the important materials which the indefatigable exertions of the men of the sixteenth century accumulated. In the present state of philology, there is incomparably more knowledge of grammatical niceties, at least in the Greek language, than they possessed, and more critical acuteness perhaps in correction, though in this they were not always deficient; but, for the exegetical part of criticism,—the interpretation and illustration of passages, not corrupt, but obscure,—we may not be wrong in suspecting that more has been lost than added in the eighteenth and present centuries to the *savans in us*, as the French affect to call them, whom we find in the bulky and forgotten volumes of Gruter.

9. Another and more numerous class of those who devoted themselves to the same labor, were the editors of Greek and Roman authors. And here again it is impossible to do more than mention a few, who seem, Editions of Greek and Latin authors. in the judgment of the best scholars, to stand above their contemporaries. The early translations of Greek, made in the fifteenth century, and generally very defective through the slight knowledge of the language that even the best scholars then possessed, were replaced by others more exact; the versions of Xenophon by Leunclavius, of Plutarch by Xylander, of Demosthenes by Wolf, of Euripides and Aristides by Canter,—are greatly esteemed. Of the first, Huet says, that he omits or perverts nothing, his Latin often answering to the Greek, word for word, and preserving the construction and arrangement, so that we find the original author complete, yet with a purity of idiom, and a free and natural air, not often met with.¹ Stephens, however, according to Scaliger, did not highly esteem the learning of Leunclavius.² France, Germany, and the Low Countries, beside Basle and Geneva, were the prolific parents of new editions, in many cases very copiously illustrated by erudite commentaries.

10. The Tacitus of Lipsius is his best work, in the opinion of Scaliger, and in his own. So great a master was he of this favorite author, that he offered to repeat Tacitus of Lipsius. any passage with a dagger at his breast, to be used against him on a failure of memory.³ Lipsius, after residing several years at Leyden, in the profession of the reformed religion, went to Louvain, and discredited himself by writing in favor

¹ Baillet; Blount; Nicéron, vol. xxvi.

² Nicéron, xxiv. 119.

³ Scaligerana Secunda.

of the legendary miracles of that country, losing sight of all his critical sagacity. The Protestants treated his desertion, and these later writings, with a contempt which has perhaps sometimes been extended to his productions of a superior character. The article on Lipsius, in Bayle, betrays some of this spirit; and it appears in other Protestants, especially Dutch critics. Hence they undervalue his Greek learning, as if he had not been able to read the language, and impute plagiarism, when there seems to be little ground for the charge. Casaubon admits that Lipsius has translated Polybius better than his predecessors, though he does not rate his Greek knowledge very high.¹

11. Acidalius, whose premature death robbed philological literature of one from whom much had been expected,² Paulus Manutius, and Petrus Victorius, are to be named with honor for the criticism of Latin authors; and the Lucretius of Giffen or Giphanius, published at Antwerp, 1566, is still esteemed.³ But we may select the Horace of Lambinus as a conspicuous testimony to the classical learning of this age. It appeared in 1561. In this, he claims to have amended the text, by the help of ten manuscripts, most of them found by him in Italy, whither he had gone in the suite of Cardinal Tournon. He had previously made large collections for the illustration of Horace, from the Greek philosophers and poets, from Athenæus, Stobæus, and Pausanias, and other sources with which the earlier interpreters had been less familiar. Those commentators, however, among whom Hermannus Figulus, Badius Ascensius, and Antonius Mancinellus, as well as some who had confined themselves to the *Ars Poetica*, namely, Grisolius, Achilles Statius (in his real name Estaço, one of the few good scholars of Portugal), and Luisinius, are the most considerable, had not left unreaped a very abundant harvest of mere explanation. But Lambinus contributed much to a more elegant criticism, by pointing out parallel passages, and by displaying the true spirit and feeling of his author. The text acquired a new aspect, we may almost say, in the hands of Lambinus, — at

¹ Casaub. *Epist.* xxi. A long and elaborate critique on Lipsius will be found in *Bullet.* vol. II (4to edit.) art. 437. See also *Mount. Bayle*, and *Niceron*.

² The notes of Acidalius (who died at the age of 26, in 1566) on Tacitus, Plautus,

and other Latin authors, are much esteemed. He is a bold corrector of the text. The *Biographie Universelle* has a better article than that in the 34th volume of *Niceron*.

³ *Biogr. Univ.*

least when we compare it with the edition of Landino in 1482; but some of the gross errors in this had been corrected by intermediate editors. It may be observed, that he had far less assistance from prior commentators in the Satires and Epistles than in the Odes. Lambinus, who became professor of Greek at Paris in 1561, is known also by his editions of Demosthenes, of Lucretius, and of Cicero.¹ That of Plautus is in less esteem. He has been reproached with a prolixity and tediousness which has naturalized the verb *lambiner* in the French language. But this imputation is not, in my opinion, applicable to his commentary upon Horace, which I should rather characterize as concise. It is always pertinent and full of matter. Another charge against Lambinus is for rashness in conjectural² emendation; no unusual failing of ingenious and spirited editors.

12. Cruquius (de Crusques), of Ypres, having the advantage of several new manuscripts of Horace, which he or discovered in a convent at Ghent, published an edition with many notes of his own, besides an abundant commentary, collected from the glosses he found in his manuscripts, usually styled the Scholiast of Cruquius. The Odes appeared at Bruges, 1565; the Epodes at Antwerp, 1569; the Satires in 1575: the whole together was first published in 1578. But the Scholiast is found in no edition of Cruquius's Horace before 1595.³ Cruquius appears to me inferior as a critic to Lambinus; and, borrowing much from him as well as Turnebus, seldom names him except for censure. An edition of Horace at Basle, in 1580, sometimes called that of the forty commentators, including a very few before the extinction of letters, is interesting in philological history, by the

¹ This edition by Lambinus is said to mark the beginning of one of the seven ages in which those of the great Roman orator have been arranged. The first comprehends the early editions of separate works. The second begins with the earliest entire edition, that of Milan, in 1498. The third is dated from the first edition which contains copious notes, that of Venice, by Petrus Victorius, in 1534. The fourth from the more extensive annotations given not long afterwards by Paulus Manutius. The fifth, as has just been said, from this edition by Lambinus, in 1566, which has been thought too rash in correction of the text. A sixth epoch was made by Gruter, in 1618; and this period is reckoned to comprehend

most editions of that and the succeeding century; for the seventh and last age dates, it seems, only from the edition of Ernesti, in 1774. Biogr. Univ., art. "Cicero." See Blount, for discrepant opinions expressed by the critics about the general merits of Lambinus.

² Henry Stephens says that no one had been so audacious in altering the text by conjecture as Lambinus. "In Manutio non tantam quantam in Lambino audaciam, sed valde tamen periculosam et citam." — Maittaire, Vitæ Stephanorum, p. 401. It will be seen that Scaliger finds exactly the same fault with Stephens himself.

³ Biogr. Univ.

light it throws on the state of criticism in the earlier part of the century, for it is remarkable that Lambinus is not included in the number; and it will, I think, confirm what has been said above in favor of those older critics.

13. Henry Stephens, thus better known among us than by his real surname Etienne, the most illustrious (if indeed he surpassed his father) of a family of great printers, began his labors at Paris in 1554, with the *princeps editio* of Anacreon.¹ He had been educated in that city under Danes, Toussain, and Turnebus;² and, though equally learned in both languages, devoted himself to Greek, as being more neglected than Latin.³ The press of Stephens might be called the central point of illumination to Europe. In the year 1557 alone, he published, as Maittaire observes, more editions of ancient authors than would have been sufficient to make the reputation of another scholar. His publications, as enumerated by Nicéron (I have not counted them in Maittaire), amount to a hundred and three; of which by far the greater part are classical editions, more valuable than his original works. Baillet says of Henry Stephens, that he was second only to Budæus in Greek learning, though he seems to put Turnebus and Camerarius nearly on the same level. But perhaps the majority of scholars would think him superior, on the whole, to all the three; and certainly Turnebus, whose *Adversaria* are confined to Latin interpretation, whatever renown he might deserve by his oral lectures, has left nothing that could warrant our assigning him an equal place.⁴ Scaliger, however, accuses Henry Stephens of spoiling all the authors he edited, by wrong alterations of the text.⁵ This

¹ Almeloveen, *Vita Stephanorum*, p. 60; Maittaire, p. 210. An excellent life of Henry Stephens, as well as others of the rest of his family, was written by Maittaire, but which does not supersede those formerly published by Almeloveen. These together are among the best illustrations of the philological history of the 16th century that we possess. They have been abridged, with some new matter, by Mr. Grewell, in his *Early History of the Parisian Greek Press*.

² Almeloveen, p. 70. His father made him learn Greek before he had acquired Latin. Maittaire, p. 198.

³ The life of Stephens, in the 3rd volume of Nicéron, is long and useful. That in the *Biographie Universelle* is not bad, but enumerates few editions pub-

lished by this most laborious scholar, and thus reduces the number of his works to twenty-six. Huët says (whom I quote from Blount) that Stephens may be called "The Translator par excellence;" such is his diligence and accuracy, so happy his skill in giving the character of his author, so great his perspicuity and elegance.

⁴ [The works of Turnebus, 3 vols. folio, bound in one, contain, 1. his commentaries on Latin authors; 2. his translations from Greek; 3. his miscellaneous writings, including the *Adversaria*. Turnebus did comparatively little for Greek except in the way of translation. — 1842.]

⁵ "Omnes quotquot edidit, edite libros, etiam meos, suo arbitrio jam corrupit et detraheps corrumpet." — Scaliger. *Prima*,

charge is by no means unfrequently brought against the critics of this age.

14. The year 1572 is an epoch in Greek literature, by the publication of Stephens's Thesaurus. A lexicon had been published at Basle in 1562, by Robert Constantin, who, though he made use of that famous press, lived at Caen, of which he was a native. Scaliger speaks in a disparaging tone both of Constantin and his lexicon. But its general reputation has been much higher. A modern critic observes, that "a very great proportion of the explanations and authorities in Stephens's Thesaurus are borrowed from it."¹ We must presume that this applies to the first edition; for the second, enlarged by Æmilius Portus, which is more common, did not appear till 1591.² "The principal defects of Constantin," it is added, "are, first, the confused and ill-digested arrangement of the interpretation of words; and, secondly, the absence of all distinction between primitives and derivatives." It appears by a Greek letter of Constantin, prefixed to the first edition, that he had been assisted in his labors by Gesner, Henry Stephens, Turnebus, Camerarius, and other learned contemporaries. He gives his authorities, if not so much as we should desire, very far more than the editors of the former Basle lexicon. This lexicon, as was mentioned in another place, is extremely defective, and full of errors; though a letter of Grynæus, prefixed to the edition of 1539, is nothing but a strain of unqualified eulogy, little warranted by the suffrage of later scholars. I found, however, on a loose calculation, the number of words in this edition to be not much less than 50,000.³

p. 96. Against this sharp, and perhaps rash, judgment, we may set that of Maittaire, a competent scholar, though not like Scaliger, and without his arrogance and scorn of the world. "Henrici editiones ideo miror, quod eas, quam posset accuratissime aut ipse aut per alios, quos complures noverat, viros eruditos, ad omnium tum manuscriptorum tum impressorum codicum fidem, non sine maximo delectu et suo (quo maxime in Græcis præsertim pollebat) aliorumque judicio elaboravit." *Vitæ Stephanorum*, t. ii. p. 234. No man perhaps ever published so many editions as Stephens, nor was any other printer of so much use to letters; for he knew much more than the Aldi or the Juntas. Yet he had planned many more publications,

as Maittaire has collected from what he has dropped in various places, p. 469.

¹ Quarterly Review, vol. xxvii.

² The first edition of this Lexicon sometimes bears the name of Crespin, the printer at Basle; and both Baillet and Bayle have fallen into the mistake of believing that there were two different works. See *Niceron*, vol. xxvii.

³ Henry Stephens, in an epistle, *De sua Typographiæ Statu ad quosdam Amicos*, gives an account of his own labors on the Thesaurus. The following passage on the earlier lexicons may be worth reading: "Iis quæ circumferuntur lexicis Græco-Latinis primam imposuit manum monachus quidam, frater Johannes Crastonus, Placentinus, Carmellitanus; sed cum in

15. Henry Stephens had devoted twelve years of his laborious life to his own immense work, large materials for which had been collected by his father. In comprehensive and copious interpretation of words, it not only left far behind every earlier dictionary, but is still the single Greek lexicon; one which some have ventured to abridge or enlarge, but none have presumed to supersede. Its arrangement, as is perhaps scarce necessary to say, is not according to an alphabetical but a radical order; that is, the supposed roots following each other alphabetically, every derivative or compound, of whatever initial letter, is placed after the primary word. This method is certainly not very convenient to the uninformed reader; and perhaps, even with a view to the scientific knowledge of the language, it should have been deferred for a more advanced stage of etymological learning. The Thesaurus embodies the critical writings of Budæus and Camerarius, with whatever else had been contributed by the Greek exiles of the preceding age and by their learned disciples. Much, no doubt, has since been added to what we find in the Thesaurus of Stephens, as to the nicety of idiom and syntax, or to the principles of formation of words, but not perhaps in copiousness of explanation, which is the proper object of a dictionary. "The leading defects conspicuous in Stephens," it is said by the critic already quoted, "are inaccurate or falsified quotations, the deficiency of several thousand words, and a wrong classification both of primitives and derivatives. At the same time we ought rather

Jejunis expositionibus, in quibus vernaculo etiam sermone interdum, id est Italico, utitur, contentus fuisset, perfunctoriè item constructiones verborum indicasset, nullos autorum locos proferens ex quibus illæ pariter et significationes cognosci possent; multi postea certatim multa hinc inde sine ullo delectu ac judicio excerpta inseruerunt. Donec tandem indoctis typographis de augenda lexicorum mole inter se certantibus, et præmia illi qui id præstarent proponentibus, quæ Jejunæ, et, si ita loqui licet, macilentæ antea erant expositiones, adeo pingues et crassæ redditæ sunt, ut in illis passim nihil aliud quam *Βωτῆναι* suam agnoscamus. Nam pauca ex Budæo, aliique idoneis autoribus, et ea quidem parum fideliter descripta, utpote parum intellecta, multa contra ex Lapo Florentino, Leonardo Aretino, aliisque quædam sursum interpretibus, ut similis

habent labra lactucas, in opus illud transtulerunt. Ex his quidem certe locis in quorum interpretatione felix fuit Laurentius Valla, paucissimos protulerunt; sed pro perverso suo judicio, perversissimas quasque ejus interpretationes, quales prope innumeras a me annotatas in Latinis Herodoti et Thucydidis editionibus videbis, delegerunt egregii illi lexicorum seu consarcinatores seu interpolatores, quibus, tamquam gemmis, illa insignirent. Quod si non quam multa, sed duntaxat quam multorum generum errata ibi sint, commemorare velim, merito certe exclamabo, *τί πρῶτον, τί δ' ἔπειτα, τί δ' ἰσχυρίων καταλίξω*; vix enim ullum vitii genus posse a nobis cogitari aut fieri existimo, cujus ibi aliquod exemplum non extat" — p. 156. He produces afterwards some gross instances of error.

to be surprised, that, under existing disadvantages, he accomplished so much even in this last department, than that he left so much undone."

16. It has been questioned among bibliographers whether there are two editions of the Thesaurus; the first Abridged by in 1572, the second without a date, and probably Scapula. after 1580. The affirmative seems to be sufficiently proved.¹ The sale, however, of so voluminous and expensive a work did not indemnify its author; and it has often been complained of, that Scapula, who had been employed under Stephens, injured his superior by the publication of his well-known abridgment in 1579. The fact, however, that Scapula had possessed this advantage rests on little evidence; and his preface, if it were true, would be the highest degree of effrontery:² it was natural that some one would abridge so voluminous a lexicon. Literature, at least, owes an obligation to Scapula.³ The temper of Henry Stephens, restless and uncertain, was not likely to retain riches: he passed several years in wandering over Europe, and, having wasted a considerable fortune amassed by his father, died in a public hospital at Lyons in 1598,⁴ "opibus," says his biographer, "atque etiam ingenio destitutus in nosocomio."

¹ Nicéron (vol. xxvi.) contends that the supposed second edition differs only by a change in the title-page, wherein we find rather an unhappy attempt at wit, in the following distich aimed at Scapula:—

"Quidam *επιτεμνων* me capulo tenus
abdedit ensem:

Æger eram a scapulis; sanus at huc
redeo."

But it seems that Stephens, in his *Palæstra de Justi Lipsii Latinitate*, mentions this second edition, which is said by those who have examined it to have fewer typographical errors than the other, though it is admitted that the leaves might be intermixed without inconvenience, so close is the resemblance. Vide Maittaire, p. 356-360. Brunet, *Man. du Libr. Gresswell*, vol. ii. p. 239.

² ["Incidit forte in Thesaurum ab Henrico Stephano conscriptum."—Gresswell's *Greek press*, li. 284. — 1842.]

³ Maittaire says that Scapula's lexicon is as perfidious to the reader as its author was to his master, and that Dr. Busby would not suffer his boys to use it, p. 356. But this has hardly been the general opinion. See *Quarterly Review*, *ubi supra*.

⁴ Casaubon writes frequently to Scalliger about the strange behavior of his

father-in-law, and complains that he had not even leave to look at the books in the latter's library, which he himself scarce ever visited. "Nōsti hominem, nōsti mores, nōsti quid apud eum possim, hoc est, quam nihil possim, qui videtur in suam perniciem conspirāre."—*Epiat.* 21. And, still more severely, *Epiat.* 41. "Nam noster, etsi vivens valensque, pridem numero hominum, certe doctorum, eximii meruit; ea est illius inhumanitas, et, quod invitus dico, delirium; qui libros quoslibet veteres, ut Indicii gryphi aurum, aliis invidet, sibi perire sinit, sed quid ille habeat aut non, juxta scio ego cum ignavissimo." After Stephens's death, he wrote in kinder terms than he had done before; but regretting some publications, by which the editor of Casaubon's letters thinks he might mean the *Apologie pour Hérodoté*, and the *Palæstra de Justi Lipsii Latinitate*; the former of which, a very well-known book, contains a spirited attack on the Romish priesthood, but with less regard either for truth or decorum in the selection of his stories than became the character of Stephens; and the latter is of little pertinence to its avowed subject. Henry Stephens had long been subject to a disorder natural enough to laborious

17. The Hellenismus of Angelus Caninius, a native of the Milanese, is merely a grammar. Tanaquil Faber prefers it not only to that of Clenardus, but to all which existed even in his own time. It was published at Paris in 1555. Those who do not express themselves so strongly, place him above his predecessors. Caninius is much fuller than Clenardus, — the edition by Crenius (Leyden, 1700) containing 380 pages. The syntax is very scanty; but Caninius was well conversant with the mutations of words, and is diligent in noting the differences of dialects, in which he has been thought to excel. He was acquainted with the digamma, and with its Latin form. I will take this opportunity of observing, that the Greek grammar of Vergara, mentioned in the first part of this work (page 335), and of which I now possess the Paris edition of 1557, printed by William Morel (*ad Complutensem editionem excusum et restitutum*), appears superior to those of Clenardus or Varenius. This book is doubtless very scarce: it is plain that Tanaquil Faber, Baillet, Morhof, and, I should add, Nicolas Antonio, had never seen it;¹ nor is it mentioned by Brunet or Watts.² There is, however, a copy in the British Museum. Scaliger says that it is very good, and that Caninius has borrowed from it the best parts.³ Vergara had, of course, profited by the commentaries of Budæus, the great source of Greek philology in Western Europe; but he displays, as far as I can judge by recollection more than comparison, an ampler knowledge of the rules of Greek than any of his other contemporaries. This grammar contains 438 pages, more than 100 of

men, "quædam actionum consuetarum satietas et fastidium." — Maittaire, p. 248.

Robert Stephens had carried with him to Geneva in 1550, the punches of his types, made at the expense of Francis I., supposing that they were a gift of the king. On the death, however, of Henry Stephens, they were claimed by Henry IV.; and the senate of Geneva restored them. They had been pledged for 400 crowns; and Casaubon complains, as of a great injury, that the estate of Stephens was made answerable to the creditor when the pledge was given up to the king of France. See Le Clerc's remarks on this in *Bibliothèque Choise*, vol. xix. p. 219. Also a vindication of Stephens by Maittaire from the charge of having stolen them (*Vite Stephanorum*, l. 84); and again in *Gresswell's Parisian Press*, l. 392. He seems above the

suspicion of theft; but, whether he had just cause to think the punches were his own, it is now impossible to decide.

¹ Blount; Baillet.

² Antonio says it was printed at Alcalá, 1573; *deinde Parisiis*, 1550. The first is of course a false print; if the second is not so likewise, he had never seen the book.

³ Scaligerana Secunda. "F. Vergara, Espagnol, a composé une bonne grammaire Grecque, mais Caninius a pris tout le meilleur de tous, et a mis du sien aussi quelque chose dans son Hellenismus." This, as Hayle truly observes, reduces the eulogies Scaliger has elsewhere given Caninius to very little. Scaliger's loose expressions are not of much value. Yet he who had seen Vergara's grammar might better know what was original in others, than Tanaquil Faber, who had never seen it.

which are given to the syntax. A small grammar by Nunnez, or Pincianus, published at Valencia in 1555, seems chiefly borrowed from Clenardus or Vergara.

18. Peter Ramus, in 1557, gave a fresh proof of his acuteness and originality, by publishing a Greek grammar, with many important variances from his precursors. Scaliger speaks of it with little respect; but he is habitually contemptuous towards all but his immediate friends.¹ Lancelot, author of the Port Royal grammar, praises highly that of Ramus, though he reckons it too intricate. This grammar I have not seen in its original state; but Sylburgius published one in 1582, which he professes to have taken from the last edition of the Ramean grammar. It has been said, that Laurence Rhodomann was the first who substituted the partition of the declensions of Greek nouns into three for that of Clenardus, who introduced or retained the prolix and unphilosophical division into ten.² But Ramus is clearly entitled to this credit. It would be doubted whether he is equally to be praised, as he certainly has not been equally followed, in making no distinction of conjugations, nor separating the verbs in μ from those in ω , on the ground that their general flection is the same. Much has been added to this grammar by Sylburgius himself, a man in the first rank of Greek scholars; "especially," as he tells us, "in the latter books; so that it may be called rather a supplement than an abridgment of the grammar of Ramus." The

Grammar
of Ramus
and Syl-
burgius.

¹ Scaligerans. Casaubon, it must be owned, who had more candor than Scaliger, speaks equally ill of the grammar of Ramus. Epist. 878.

² Morhof, l. iv. c. 6. Preface to translation of Matthiæ's Greek Grammar. The learned author of this preface has not alluded to Ramus, and, though he praises Sylburgius for his improvements in the mode of treating grammar, seems unacquainted with that work which I mention in the text. Two editions of it are in the British Museum, 1582 and 1600; but, upon comparison, I believe that there is no difference between them.

The best of these grammars of the 16th century bear no sort of comparison with those which have been latterly published in Germany. And it seems strange at first sight, that the old scholars, such as Budeus, Erasmus, Camerarius, and many more, should have written Greek, which they were fond of doing, much better than from their great ignorance of many funda-

mental rules of syntax we could have anticipated. But reading continually and thinking in Greek, they found comparative accuracy by a secret tact, and by continual imitation of what they read. Language is always a mosaic work, made up of associated fragments, not of separate molecules: we repeat, not the simple words, but the phrases and even the sentences we have caught from others. Budeus wrote Greek without knowing its grammar, that is, without a distinct notion of moods or tenses, as men speak their own language tolerably well without having ever attended to a grammatical rule. Still many faults must be found in such writing on a close inspection. The case was partly the same in Latin during the middle ages, except that Latin was at that time better understood than Greek was in the sixteenth century; not that so many words were known, but those who wrote it best had more correct notions of the grammar.

syntax in this grammar is much better than in *Clenardus*, from whom some have erroneously supposed *Sylburgius* to have borrowed; but I have not compared him with *Vergara*.¹ The Greek grammar of *Sanctius* is praised by *Lancelot*; yet, from what he tells us of it, we may infer that *Sanctius*, though a great master of Latin, being comparatively unlearned in Greek, displayed such temerity in his hypotheses as to fall into very great errors. The first edition was printed at Antwerp in 1581.

19. A few more books of a grammatical nature, falling *Camerarius*; within the present period, may be found in *Mor-*
Canter; *hof*, *Baillet*, and the bibliographical collections; but
Bobortellus. neither in number nor importance do they deserve much notice.² In a more miscellaneous philology, the *Commentaries* of *Camerarius*, 1551, are superior to any publication of the kind since that of *Budæus* in 1529. The *Novæ Lectiones* of *William Canter*, though the work of a very young man, deserve to be mentioned as almost the first effort of an art which has done much for ancient literature, — that of restoring a corrupt text, through conjecture, not loose and empirical, but guided by a skilful sagacity, and upon principles which we may without impropriety not only call scientific, but approximating sometimes to the logic of the *Novum Organum*. The earlier critics, not always possessed of many manuscripts, had recourse, more indeed in Latin than in Greek, to conjectural emendation; the prejudice against which, often carried too far by those who are not sufficiently aware of the enormous ignorance and carelessness which ordinary manuscripts display, has also been heightened by the random and sometimes very improbable guesses of editors. *Canter*, besides the practice he showed in his *Novæ Lectiones*, laid down the principles of his theory in a *Syntagma de Ratione emendandi Græcos Auctores*, reprinted in the second volume of *Jebb's* edition of *Aristides*. He here shows what letters are apt to be changed into others by error of transcrip-

¹ *Vossius* says of the grammarians in general, "ex quibus doctrinæ et illustris laudem maxime mihi meruisse videtur Angelus Caninius et Fridericus Sylburgius." — *Aristarchus*, p. 6. It is said that, in his own grammar, which is on the basis of *Clenardus*, *Vossius* added little to what he had taken from the two former. *Baillet*, in *Caninio*.

² In the British Museum is a book by

one *Gullion*, of whom I find no account in biography, called *Ginomon*, on the quantity of Greek syllables. This seems to be the earliest work of the kind; and he professes himself to write against those who think "quidvis licere in quantitate syllabarum." It is printed at Paris, 1666; and it appears by *Watts* that there are other editions.

tion, or through a source not perhaps quite so obvious, — the uniform manner of pronouncing several vowels and diphthongs among the later Greeks, which they were thus led to confound, especially when a copyist wrote from dictation. But, besides these corruptions, it appears by the instances Canter gives, that almost any letters are liable to be changed into almost any others. The abbreviations of copyists are also great causes of corruption, and require to be known by those who would restore the text. Canter, however, was not altogether the founder of this school of criticism. Robortellus, whose vanity and rude contempt of one so much superior to himself as Sigonius has perhaps caused his own real learning to be undervalued, had already written a treatise entitled *De Arte sive Ratione corrigendi Antiquorum Libros Disputatio*; in which he claims to be the first who devised this art, *nunc primum à me excogitata*. It is not a bad work, though probably rather superficial according to our present views. He points out the general characters of manuscripts and the different styles of hand-writing; after which, he proceeds to the rules of conjecture, making good remarks on the causes of corruption and consequent means of restoration. It is published in the second volume of Gruter's *Thesaurus Criticus*. Robortellus, however, does not advert to Greek manuscripts; a field upon which Canter first entered. The *Novæ Lectiones* of William Canter are not to be confounded with the *Varia Lectiones* of his brother Theodore, a respectable but less eminent scholar. Canter, it may be added, was the first, according to Boissonade, who, in his edition of Euripides, restored some sort of order and measure to the choruses.¹

20. Sylburgius, whose grammar has been already praised, was of great use to Stephens in compiling the *Editions* by *Thesaurus*: it has even been said, but perhaps with Sylburgius' German partiality, that the greater part of its value is due to him.² The editions of Sylburgius, especially those of Aris-

¹ Biogr. Univ. The Life of Canter in Melchior Adam is one of the best his collection contains: it seems to be copied from one by Miræus. Canter was a man of great moral as well as literary excellence: the account of his studies and mode of life in this biography is very interesting. The author of it dwells justly on Canter's skill in exploring the text of manuscripts, and in observing the variations of orthography. See also Blount; Ballet; Nicéron, vol. xxix.; and Chalmers.

² Melchior Adam, p. 183. In the article of the Quarterly Review, several times already quoted, it is said that the *Thesaurus* "bears much plainer marks of the sagacity and erudition of Sylburgius than of the desultory and hasty studies of his master, than whom he was more clear-sighted;" a compliment at the expense of Stephens, not perhaps easily reconcilable with the eulogy a little before passed by the reviewer on the latter, as the greatest of Greek scholars except Casaubon. Stephens says

tote and Dionysius of Halicarnassus, are among the best of that age: none, indeed, containing the entire works of the Stagirite, is equally esteemed.¹ He had never risen above the station of a schoolmaster in small German towns, till he relinquished the employment for that of superintendent of classical editions in the press of Wechel, and afterwards in that of Commelin. But the death of this humble and laborious man, in 1596, was deplored by Casaubon as one of the heaviest blows that learning could have sustained.

21. Michael Neander, a disciple of Melanchthon and Camerarius, who became rector of a flourishing school at Isfeld in Thuringia soon after 1550, and remained there till his death in 1595, was certainly much inferior to Sylburgius; yet to him Germany was chiefly indebted for keeping alive, in the general course of study, some little taste for Grecian literature, which towards the end of the century was rapidly declining. The "Erotemata Græcæ Linguae" of Neander, according to Eichhorn, drove the earlier grammars out of use in the schools.² But the publications of Neander appear to be little more than such extracts from the Greek writers as he thought would be useful in education.³ Several of them are gnomologies, or collections of moral sentences, from the poets; a species of compilation not uncommon in the sixteenth and seventeenth centuries, but neither exhibiting much learning nor favorable to the acquisition of a true feeling for ancient poetry. The Thesaurus of Basilius Faber, another work of the same class, published in 1571, is reckoned by Eichhorn among the most valuable school-books of this period, and continued to be used and reprinted for two hundred years.⁴

22. Conrad Gesner belongs almost equally to the earlier and later periods of the sixteenth century. Endowed with unwearied diligence, and with a mind

of himself, "quem habuit (Sylburgius), novo quodam more, dominum simul ac preceptorem, quod ille beneficium pro sua ingenuitate agnoscit."—(apud Maittaire, p. 421). But it has been remarked that Stephens was not equally ingenuous, and never acknowledges any obligation to Sylburgius, p. 583. Scaliger says, "Stephanus non solus fecit Thesaurum; plures y ont mis la main;" and in another place, "Sylburgius a travaillé au Trésor de H. Etienne." But it is impossible for us to apportion the disciple's share in this great work;

which might be more than Stephens owned, and less than the Germans have claimed. Nicéron, which is remarkable, has no life of Sylburgius.

¹ The Aristotle of Sylburgius is properly a series of editions of that philosopher's separate works, published from 1584 to 1596. It is in great request when found complete, which is rarely the case. It has no Latin translation.

² Geschichte der Cultur, III. 277.

³ Nicéron, vol. xxx.

⁴ Eichhorn, 274.

capacious of omnifarious erudition, he was probably the most comprehensive scholar of the age. Some of his writings have been mentioned in another place. His *Mithridates, sive de Differentiis Linguarum*, is the earliest effort on a great scale to arrange the various languages of mankind by their origin and analogies. He was deeply versed in Greek literature, and especially in the medical and physical writers; but he did not confine himself to that province. It may be noticed here, that, in his *Stobæus*, published in 1543, Gesner first printed Greek and Latin in double columns.¹ He was followed by Turnebus, in an edition of Aristotle's *Ethics* (Paris, 1555); and the practice became gradually general, though some sturdy scholars, such as Stephens and Sylburgius, did not comply with it. Gesner seems to have had no expectation that the Greek text would be much read, and only recommends it as useful in conjunction with the Latin.² Scaliger, however, deprecates so indolent a mode of study, and ascribes the decline of Greek learning to these unlucky double columns.³

23. In the beginning of the century, as has been shown in the first part of this work, the prospects of classical literature in Germany seemed most auspicious. Schools and universities, the encouragement of liberal princes, the instruction of distinguished professors, the formation of public libraries, had given an impulse, the progressive effects of which were manifest in every Protestant state of the empire. Nor was any diminution of this zeal and taste discernible for a few years. But after the death of Melancthon in 1560, and of Camerarius in 1574, a literary decline commenced, slow but uniform and permanent, during which Germany had to lament a strange eclipse of that lustre which had distinguished the preceding age. This was first shown in an inferiority of style, and in a neglect of the best standards of good writing. The admiration of Melancthon himself led in some measure to this; and to copy his manner (*genus dicendi Philippicum*, as it was called) was more the fashion than to have recourse to his masters, Cicero and Quin-

¹ This I give only on the authority of Chevillier, *Origines de l'Imprimerie de Paris*.

² Chevillier, *Origines de l'Imprimerie de Paris*. — p. 240.

³ Scalig. *Secunda*. Accents on Latin words, it is observed by Scaliger (in the *Scaligerana Prima*), were introduced with-

in his memory; and, as he says, which would be more important, the points called comma and semicolon, of which Paulus Manutius was the inventor. But in this there must be some mistake; for the comma is frequent in books much older than any edited by Manutius.

tilian.¹ But this, which would have kept up a very tolerable style, gave way, not long afterwards, to a tasteless and barbarous turn of phrase, in which all feeling of propriety and elegance was lost. This has been called *Apuleianism*, as if that indifferent writer of the third century had been set up for imitation, though probably it was the mere sympathy of bad taste and incorrect expression. The scholastic philosophy came back about the same time into the German universities, with all its technical jargon, and triumphed over the manes of Erasmus and Melanchthon. The disciples of Paracelsus spread their mystical rhapsodies far and wide, as much at the expense of classical taste as of sound reason. And when we add to these untoward circumstances the dogmatic and polemical theology, studious of a phraseology certainly not belonging to the Augustan age, and the necessity of writing on many other subjects almost equally incapable of being treated in good language, we cannot be much astonished that a barbarous and slovenly Latinity should become characteristic of Germany, which, even in later ages, very few of its learned men have been able to discard.²

24. In philological erudition, we have seen that German many long maintained her rank, if not quite equal to France in this period, yet nearer to her than to any third nation. We have mentioned several of the most distinguished; and to these we might add many names from Melchior Adam, the laborious biographer of his learned countrymen; such as Oporinus, George Fabricius, Frischlin, and Crusius, who first taught the Romaic Greek in Germany. One, rather more known than these, was Laurence Rhodomann. He was the editor of several authors; but his chief claim to a niche in the temple seems to rest upon his Greek verses, which have generally been esteemed superior to any of his generation. The praise

¹ Eshborn, iii. 269. The Germans usually said Philippus for Melanchthon.

² Melchior Adam, after highly praising Wolf's translation of Demosthenes, proceeds to boast of the Greek learning of Germany, which, rather singularly, he seems to ascribe to this translation: "Efficit ut ante ignotus plerisque Demosthenes nunc familiariter nobiscum versetur in scholis et academiis. Est sane quod gratulemur Germaniæ nostræ, quod per Wolffum tantoræ fluminis eloquentiæ participes facta est. Fasentur ipsi Græci, qui

reliqui sunt hodie Constantinopoli, præ cæteris eruditi, et Christianæ religionis amantes, totum musarum chorum, relicto Hellæne, in Germaniam transmigrasse." — (Vite Philosophorum.) Melchior Adam lived in the early part of the seventeenth century, when this high character was hardly applicable to Germany; but his panegyric must be taken as designed for the preceding age, in which the greater part of his eminent men flourished. Besides this, he is so much a compiler that this passage may not be his own.

does not imply much positive excellence; for in Greek composition, and especially in verse, the best scholars of the sixteenth century make but an indifferent figure. Rhodomann's Life of Luther is written in Greek hexameters. It is also a curious specimen of the bigotry of his church. He boasts that Luther predicted the deaths of Zuingle, Carlostadt, and Ecolampadius as the punishment of their sacramentarian hypothesis. The lines will be found in a note,¹ and may serve as a fair specimen of as good Greek as could perhaps be written in that age of celebrated erudition. But some other poems of Rhodomann, which I have not seen, are more praised by the critics.

25. But, at the expiration of the century, few were left, besides Rhodomann, of the celebrated philologers of ^{Learning} Germany; nor had a new race arisen to supply ^{declines;} their place. Æmilius Portus, who taught with reputation at Heidelberg, was a native of Ferrara, whose father, a Greek by origin, emigrated to Genoa on account of religion. The state of literature, in a general sense, had become sensibly deteriorated in the empire. This was most perceptible, or perhaps only perceptible, in its most learned provinces, those which had embraced the Reformation. In the opposite quarter there had been little to lose, and something was gained. In the first period of the Reformation, the Catholic universities, governed by men whose prejudices were insuperable even by appealing to their selfishness, had ^{Except in} kept still in the same track, educating their students ^{Catholic} in the barbarous logic and literature of the middle ages, ^{Germany.} careless that every method was employed in Protestant education to develop and direct the talents of youth; and this had given the manifest intellectual superiority, which taught the

¹ Καὶ τὰ μὲν ὡς τετέλεστο μετὰ χρό- Οἰκολαμπάδιον καὶ Κίγκλιον ἐφθασεν
νον, ὡς μεμόρητο· ἄτη
ὡς γὰρ δωδεκίμηνος ἔλιξ τρίτος ἔτρεχε πότμου δακρύνοντος· ἵνα φρίξειε καὶ
Φοίβου ἄλλος
δὴ τότε μοῖρα, θεοῦ κρυφίην πρησσοῦσα ἄτρεκίης πρὸς κέντρον ἀναΐδεια ταροῦν
μενομένην, ἴαψαι.
μαντοσύνας ἐπέθηκε θεοφραδέεσι τε σὺδὲ μὲν δξυμόρους Καρολοστάδιος
λευτήν φύγε ποινας,
ἀνδρὸς, ὅς οὔτεν' ἄπρηκτον ἀπὸ κραδίης τὸν δὲ γὰρ ἀντιβολῶν κρυερῶ μετα
βάλε μῦθον. φάσματι αἱμῶν
ἄμφω γὰρ στυγεροῦ πλαγζήνορε δογ- ἐξαπίνης ἐτάραξε, καὶ ἤρπασεν οὐ
ματος ἀρχῶ χρίος ἦεν.

disciples and contemporaries of the first reformers a scorn for the stupidity and ignorance of the Popish party, somewhat exaggerated, of course, as such sentiments generally are, but dangerous above measure to its influence. It was, therefore, one of the first great services which the Jesuits performed to get possession of the universities, or to found other seminaries for education. In these, they discarded the barbarous school-books then in use; put the rudimentary study of the languages on a better footing; devoted themselves, for the sake of religion, to those accomplishments which religion had hitherto disdained; and by giving a taste for elegant literature, with as much solid and scientific philosophy as the knowledge of the times and the prejudices of the church would allow, both wiped away the reproach of ignorance, and drew forth the native talents of their novices and scholars. They taught gratuitously, which threw, however unreasonably, a sort of discredit upon salaried professors:¹ it was found that boys learned more from them in six months than in two years under other masters; and, probably for both these reasons, even Protestants sometimes withdrew their children from the ordinary gymnasia, and placed them in Jesuit colleges. No one will deny, that in their classical knowledge, particularly of the Latin language, and in the elegance with which they wrote it, the order of Jesuits might stand in competition with any scholars of Europe. In this period of the sixteenth century, though not perhaps in Germany itself, they produced several of the best writers whom it could boast.²

26. It is seldom that an age of critical erudition is one also of fine writing: the two have not perhaps a natural incompatibility with each other; but the bond-woman too often usurps the place of the free-woman, and the auxiliary science of philology controls, instead of adorning and ministering to, the taste and genius of original minds. As the study of the Latin language advanced, as better editions were published, as dictionaries and books of criticism were more carefully drawn up, we naturally expect to find it

¹ "Mox, ubi paululum firmitatis accessit, pueros sine mercede docendos et erudientios suscepunt; quo artificio non vulgarem vulgi favorem enervare, criminandis praesertim aliis doctoribus, quorum doctrina venalis esset, et scholae nulli sine mercede paterent, et interdum etiam doctrina pere-

grina personarent. Incredibile dictu est, quantum hac criminatio valuerit."—Hoplinian, *Hist. Jesuitarum*, l. ii. c. 1, fol. 54; see also l. i. fol. 59.

² Ranke, *l.* 32; Echhorn, *l.* iii. 206. The latter scarcely does justice to the Jesuits as promoters of learning in their way.

written with more correctness, but not with more force and truth. The *Expostulation of Henry Stephens de Latinitate Falso Suspecta*, 1576, is a collection of classical authorities for words and idioms, which seem so like French, that the reader would not hesitate to condemn them. Some among these, however, are so familiar to us as good Latin, that we can hardly suspect the dictionaries not to have contained them. I have not examined any earlier edition than that of Calepin's dictionary, as enlarged by Paulus Manutius, of the date of 1579, rather after this publication by Henry Stephens; and certainly it does not appear to want these words, or to fail in sufficient authority for them.

27. In another short production by Stephens, *De Latinitate Lipsii Palaestra*, he turns into ridicule the affected Style of Lipsius. style of that author, who ransacked all his stores of learning to perplex the reader. A much later writer, Scioppius, in his *Judicium de Stylo Historico*, points out several of the affected and erroneous expressions of Lipsius. But he was the founder of a school of bad writers, which lasted for some time, especially in Germany. Seneca and Tacitus were the authors of antiquity whom Lipsius strove to emulate. "Lipsius," says Scaliger, "is the cause that men have now little respect for Cicero, whose style he esteems about as much as I do his own. He once wrote well; but his third century of epistles is good for nothing."¹ But a style of point and affected conciseness will always have its admirers, till the excess of vicious imitation disgusts the world.²

28. Morhof, and several authorities quoted by Baillet, extol the Latin grammar of a Spaniard, Emanuel Alvarez, Minerva of Sanctius. as the first in which the fancies of the ancient grammarians had been laid aside. Of this work I know nothing farther. But the *Minerva* of another native of Spain, Sanchez, commonly called Sanctius, the first edition of which

¹ Scaligerana Secunda.

² Miræus, quoted in Melchior Adam's *Life of Lipsius*, praises his eloquence, with contempt of those who thought their own feeble and empty writing like Cicero's. See also Eichhorn, iii. 239; Baillet, who has a long article on the style of Lipsius and the school it formed (*Jugemens des Savans*, vol. ii. p. 192, 4to edition); and Blount; also the note M, in Bayle's article on Lipsius. The following passage of Scioppius I transcribe from Blount: "In Justo Lipsii stylo, scriptoris ætate nostra clarissimi,

mi, istæ apparent dotes; acumen, venustas, delectus, ornatus vel nimius, cum vix quicquam proprie dictum ei placeat, tum schemata nullo numero, tandem verborum copia; desunt autem perspicuitas, puritas, æquabilitas, collocatio, junctura et numerus oratorius. Itaque oratio ejus est obscura, non paucis barbarismis et solecismis, pluribus vero archaismis et Idiotismis, innumeris etiam neoterismis inquinata, comprehensio obscura, compositio fracta et in particulas concisa, vocum simillimum aut ambiguarum puerilis captatio."

appeared at Salamanca in 1587, far excelled any grammatical treatise that had preceded it, especially as to the rules of syntax, which he has reduced to their natural principles by explaining apparent anomalies. He is called the prince of grammarians, a divine man, the Mercury and Apollo of Spain, the father of the Latin language, the common teacher of the learned, in the panegyrical style of the Lipsii or Scioppii.¹ The *Minerva*, enlarged and corrected at different times by the most eminent scholars, Scioppius, Perizonius, and others more recent, still retains a leading place in philology. "No one among those," says its last editor, Bauer, "who have written well upon grammar, has attained such reputation and even authority as the famous Spaniard whose work we now give to the press." But Sanctius has been charged with too great proneness to censure his predecessors, especially Valla, and with an excess of novelty in his theoretical speculations.

29. The writers who in this second moiety of the sixteenth century appear to have been most conspicuous for purity of style, were Muretus, Paulus Manutius, Perpinianus, Osorius, Maphæus, to whom we may add our own Buchanan, and perhaps Haddon. Muretus is celebrated for his Orations, published by Aldus Manutius in 1576. Many of these were delivered a good deal earlier. Ruhnkenius, editor of the works of Muretus, says that he at once eclipsed Bembo, Sadolet, and the whole host of Ciceronians; expressing himself so perfectly in that author's style that we should fancy ourselves to be reading him, did not the subject betray a modern hand. "In learning," he says, "and in knowledge of the Latin language, Manutius was not inferior to Muretus: we may even say that his zeal in imitating Cicero was still stronger, inasmuch as he seemed to have no other aim all his life than to bear a perfect resemblance to that model. Yet he rather followed than overtook his master, and in this line of imitation cannot be compared with Muretus. The reason of this was, that Nature had bestowed on Muretus the same kind of genius that she had given to Cicero, while that of Manutius was very different. It was from this similarity of temperament that Muretus acquired such felicity of expression, such grace in narration, such wit in raillery, such perception of what would gratify the ear in

¹ *Ballet.*

the structure and cadence of his sentences. The resemblance of natural disposition made it a spontaneous act of Muretus to fall into the footsteps of Cicero; while, with all the efforts of Manutius, his dissimilar genius led him constantly away: so that we should not wonder when the writings of one so delight us that we cannot lay them down, while we are soon wearied with those of the other, correct and polished as they are, on account of the painful desire of imitation which they betray. No one, since the revival of letters," Ruhnkenius proceeds, "has written Latin more correctly than Muretus; yet, even in him, a few inadvertencies may be discovered."¹

30. Notwithstanding the panegyric of so excellent a scholar, I cannot feel this very close approximation of Muretus to the Ciceronian standard; and it even seems ^{Defects of his style.} to me that I have not rarely met with modern Latin of a more thoroughly classical character. His style is too redundant and florid, his topics very trivial. Witness the whole oration on the battle of Lepanto, where the greatness of his subject does not raise them above the level of a schoolboy's exercise. The celebrated eulogy on the St. Bartholomew Massacre, delivered before the pope, will serve as a very fair specimen to exemplify the Latinity of Muretus.² Scaliger, invidious for the most part in his characters of contemporary scholars, declares that no one since Cicero had written so well as Muretus, but that he adopted the Italian diffuseness, and says little in many words. This observation seems perfectly just.

¹ Mureti opera, cura Ruhnkenii, Lugd. 1789.

² "O noctem illam memorabilem et in fastis eximie alicujus notæ adjectione signandam, quæ paucorum seditiosorum interitu regem a presenti cædis periculo, regnum a perpetua bellorum civilium formidine liberavit! Qua quidem nocte stellas equidem ipsas luxisee solito nitidius arbitror, et flumen Sequanam malos undas volvisse, quo citius illa impurorum hominum cadavera evolveret et exoneraret in mare. O felicissimam mulierem Catharinam, regis matrem, quæ cum tot annos admirabili prudentia parique sollicitudine regnum filio, filium regno conservasset, tum demum secunda regnantem filium adpexit! O regis fratres ipsos quoque beatos! quorum alter cum, qua ætate cæteri vix adhuc arma tractare incipiunt, ipse quater commisso prælio fraternos

hostes fregisset ac fugasset, hujus quoque pulcherrimi facti præcipuam gloriam ad se potissimum voluit pertinere; alter, quam ætate nondum ad rem militarem idonea erat, tanta tamen est ad virtutem indole, ut neminem nisi fratrem in his rebus gerendis æquo animo sibi passurus fuerit anteponi. O diem denique illum plenum lætitiæ et hilaritatis, quo tu, beatissime pater, hoc ad te nuncio allato, Deo immortalis, et Divo Ludovico regi, cujus hæc in ipso pervigilio evererant, gratias acturus, indictas a te supplicationes pedes obiisti! Quis optabilior ad te nuncius adferri poterat? aut nos ipsi quod felicius optare poteramus principium pontificatus tui, quam ut primis illis mensibus tetram illam caliginem, quasi exorto sole, discussam cerneremus?" — Vol. i p. 177, edit. Ruhnken.

31. The epistles of Paulus Manutius are written in what we may call a gentleman-like tone, without the virulence or querulousness that disgusts too often in the compositions of literary men. Of Panvinius, Robortellus, Sigonius, his own peculiar rivals, he writes in a friendly spirit and tone of eulogy. His letters are chiefly addressed to the great classical scholars of his age. But, on the other hand, though exclusively on literary subjects, they deal chiefly in generalities; and the affectation of copying Cicero in every phrase gives a coldness and almost an air of insincerity to the sentiments. They have but one note, the praise of learning; yet it is rarely that they impart to us much information about its history and progress. Hence they might serve for any age, and seem like pattern-forms for the epistles of a literary man. In point of mere style, there can be no comparison between the letters of a Sadolet or Manutius on the one hand, and those of a Scaliger, Lipsius, or Casaubon on the other. But, while the first pall on the reader by their monotonous elegance, the others are full of animation and pregnant with knowledge. Even in what he most valued, correct Latin, Manutius, as Scioppius has observed, is not without errors. But the want of perfect dictionaries made it difficult to avoid illegitimate expressions which modern usage suggested to the writer.¹

32. Manutius, as the passage above quoted has shown, is not reckoned by Ruhnkenius quite equal to Muretus, at least in natural genius. Scioppius thinks him commensurate in delicacy and grace. He tells us that Manutius could hardly speak three words of Latin, so that the Germans who came to visit him looked down on his deficiency. But this, Scioppius remarks, as Erasmus had done a hundred years before, was one of the rules observed by the Italian scholars to preserve the correctness of their style. They perceived that the daily use of Latin in speech must bring in a torrent of barbarous phrases, which, "claiming afterwards the privileges of acquaintance" (*quodam familiaritatis jure*), would obtrude their company during composition, and render it difficult for the most accurate writer to avoid them.²

¹ Scioppius, *Judicium de Stylo Historico*.
² *Id.*, p. 85. This was so little understood in England, that, in some of our colleges, and even schools, it was the regulation for the students to speak Latin when within hearing of their superiors. Even Locke was misled into recommending this preposterous barbarism.

33. Perpinianus, a Valencian Jesuit, wrote some orations, hardly remembered at present; but Ruhnkenius has placed him along with Muretus, as the two Cisalpines (if that word may be so used for brevity) who have excelled the Italians in Latinity. A writer of more celebrity was Osorius, a Portuguese bishop, whose treatise on Glory, and, what is better known, his History of the Reign of Emanuel, have placed him in a high rank among the imitators of the Augustan language. Some extracts from Osorius de Gloria will be found in the first volume of the Retrospective Review. This has been sometimes fancied to be the famous work of Cicero with that title, which Petrarch possessed and lost, and which Petrus Alcyonius has been said to have transferred to his own book *De Exilio*. But for this latter conjecture there is, I believe, neither evidence nor presumption; and certainly Osorius, if we may judge from the passages quoted, was no Cicero. Lord Bacon has said of him, that "his vein was weak and waterish," which these extracts confirm. They have not elegance enough to compensate for their verbosity and emptiness. Dupin, however, calls him the Cicero of Portugal.¹ Nor is less honor due to the Jesuit Maffei (Maphæus), whose chief work is the History of India, published in 1586. Maffei, according to Scioppius, was so careful of his style, that he used to recite the breviary in Greek, lest he should become too much accustomed to bad Latin.² This may perhaps be said in ridicule of such purists. Like Manutius, he was tediously elaborate in correction: some have observed that his History of India has scarce any value except for its style.³

34. The writings of Buchanan, and especially his Scottish history, are written with strength, perspicuity, and neatness.⁴ Many of our own critics have extolled the Latinity of Walter Haddon. His Oration were published in 1567. They belong to the first years of this period. But they seem hardly to deserve any high praise. Haddon had certainly labored at an imitation of Cicero, but without catching his manner, or getting rid of the florid, semi-poetical tone of the fourth century. A specimen, taken much at

¹ Nicéron, vol. ii.

² De Stylo Hist., p. 71.

³ Tiraboschi; Nicéron, vol. v.; Biogr. Univ.

⁴ Le Clerc, in an article of the Bibliothèque Choiseul, vol. viii., pronounces a high

eulogy on Buchanan, as having written better than any one else in verse and prose; that is, as I understand him, having written prose better than any one who has written verse so well, and the converse.

random, but rather favorable than otherwise, from his oration on the death of the young brothers of the house of Suffolk, at Cambridge, in 1550, is given in a note.¹ Another work of a different kind, wherein Haddon is said to have been concerned jointly with Sir John Cheke, is the *Reformatio Legum Ecclesiasticarum*, the proposed code of the Anglican Church, drawn up under Edward VI. It is, considering the subject, in very good language.

35. These are the chief writers of this part of the sixteenth century who have attained reputation for the polish and purity of their Latin style. Sigonius ought, perhaps, to be mentioned in the same class, since his writings exhibit not only perspicuity and precision, but as much elegance as their subjects would permit. He is also the acknowledged author of the treatise *De Consolatione*, which long passed with many for a work of Cicero. Even Tiraboschi was only undeceived of this opinion by meeting with some unpublished letters of Sigonius, wherein he confesses the forgery.² It seems, however, that he had inserted some authentic fragments. Lipsius speaks of this counterfeit with the utmost contempt, but, after all his invective, can scarcely detect any bad Latinity.³ The *Consolatio* is, in fact, like many other imitations of the philosophical writings of Cicero, resembling their original in his faults of verbosity and want of depth, but flowing and graceful in language. Lipsius, who affected the other extreme, was not likely to value that which deceived the Italians into a belief that Tully himself was before them. It

¹ "O laboriosam et si non miseram certe mirabiliter exercitam, tot cumulatam funeribus Cantabrigiam! Gravi nos vulnere percussit hyems, aestas saucios ad terram affixit. Calende Martis stantem adhuc Academiam nostram et erectam vehementer impulerunt, et de priori statu suo depresserunt. Idus Julias nutantem jam et inclinatum opprimerunt. Cum magnus ille fidelis magister et excellens noster in vera religione doctor, Martinus Bucerus, frigoribus hybernis congelatissimè, tantum in ejus occasu plagam accepisse videbamur, ut majorem non solum ullam expectaremus, sed ne posse quidem expectari crederemus. Verum postquam inundantes, et in Cantabrigiam effervescentes aestivi sudores, illud præstant et aurotolum par Suffoliciensium fratrum tum quidem peregrinatum a nobis, sed tamen plane nostrum obverserunt, sic ingenuimus, ut infinitus dolor vix ullam tantum levationem invenire possit. Perfectus omni

scientia pater, et certe senex incomparabilis, Martinus Bucerus, licet nec respublicæ nec nostro, tamen suo tempore mortuus est, nimirum ætate, et annis et morbo affectus. Suffolicienses autem, quos ille florescentes ad omnem laudem, tanquam alumnos disciplinæ reliquit suæ, tam repente sudorum fluminibus absorpti sunt, ut prius mortem illorum audirentis, quam morbum animadvertereimus."

² Biogr. Univ., art. "Sigonio."

³ Lipsii Opera Critica. His style is abusive, as usual in this age. "Quis autem ille suavitudinis qui latere se posse censuit sub illa personâ? Male mehercule de seculo nostro judicavit. Quid enim tam dissimile ab illo auro, quam hoc plumbum? ne simis quidem Ciceronis esse potest, ne-Jum ut ille. . . . Habes judicium meum, in quo si aliqua asperitas, ne mirere. Fatuus enim hæc superbia tanto nominali se inveniendi dignissima investigatione fuit."

was, at least, not every one who could have done this like Sigonius.

36. Several other names, especially from the Jesuit colleges, might, I doubt not, be added to the list of good Latin writers by any competent scholar, who should prosecute the research through public libraries by the aid of the biographical dictionaries. But more than enough may have been said for the general reader. The decline of classical literature in this sense, to which we have already alluded, was the theme of complaint towards the close of the century, and above all in Italy. Paulus Manutius had begun to lament it long before. But Latinus Latinus himself, one of the most learned scholars of that country, states positively, in 1584, that the Italian universities were forced to send for their professors from Spain and France.¹ And this abandonment by Italy of her former literary glory was far more striking in the next age, an age of science, but not of polite literature. Ranke supposes that, the attention of Italy being more turned towards mathematics and natural history, the study of the ancient writers, which do not contribute greatly to these sciences, fell into decay. But this seems hardly an adequate cause, nor had the exact sciences made any striking progress in the period immediately under review. The rigorous orthodoxy of the church, which in some measure revived an old jealousy of heathen learning, must have contributed far more to the effect. Sixtus V. notoriously disliked all profane studies, and was even kept with difficulty from destroying the antiquities of Rome, several of which were actually demolished by his bigoted and barbarous zeal.² No other pope, I believe, has been guilty of what the Romans always deemed sacrilege. In such discouraging circumstances, we could hardly wonder at what is reported, that Aldus Manutius, having been made professor of rhetoric at Rome about 1589, could only get one or two hearers. But this, perhaps, does not rest on very good authority.³ It is agreed that the Greek language was almost wholly neglected at the end of the century, and there was no one in Italy distinguished for a knowledge of it. Baronius must be reckoned a man of

¹ Tiraboschi, x. 387.

² Ranke, i. 476.

³ Id., 482. Renouard, *Imprimerie des Aldes*, iii. 197, doubts the truth of this story, which is said to come on the author-

ity alone of Rossi, a writer who took the name of Erythraeus, and has communicated a good deal of literary miscellaneous information, but not always such as deserves confidence.

laborious erudition, yet he wrote his annals of the ecclesiastical history of twelve centuries without any acquaintance with that tongue.

37. The two greatest scholars of the sixteenth century, ^{Joseph Scaliger.} being rather later than most of the rest, are yet unnamed, — Joseph Scaliger and Isaac Casaubon. The former, son of Julius Cæsar Scaliger, and, in the estimation at least of some, his inferior in natural genius, though much above him in learning and judgment, was perhaps the most extraordinary master of general erudition that has ever lived. His industry was unremitting through a length of life; his memory, though he naturally complains of its failure in latter years, had been prodigious; he was, in fact, conversant with all ancient, and very extensively with modern, literature. The notes of his conversations, taken down by some of his friends, and well known by the name of Scaligerana, though full of vanity and contempt of others, and though not always perhaps faithful registers of what he said, bear witness to his acuteness, vivacity, and learning.¹ But his own numerous

¹ The Scaligerana Prima, as they are called, were collected by Francis Vertunien, a physician of Poitiers: the Secunda, which are much the longest, by two brothers, named De Vassan, who were admitted to the intimacy of Scaliger at Leyden. They seem to have registered all his table-talk in commonplace-books alphabetically arranged. Hence, when he spoke at different times of the same person or subject, the whole was published in an undigested, incoherent, and sometimes self-contradictory paragraph. He was not strict about consistency, as men of his temper seldom are in their conversation; and one would be slow in relying on what he has said: but the Scaligerana, with its many faults, deserves perhaps the first place among those amusing miscellanies known by the name of Ana.

It was little to the honor of the Scaligers, father and son, that they lay under the strongest suspicions of extreme credulity, to say nothing worse, in setting up a descent from the Scala princess of Verona; though the world could never be convinced that their proper name was not Burden, of a plebeian family, and known as such in that city. Joseph Scaliger took as his device, *Fuimus Trois*; and his letters, as well as the Scaligerana, bear witness to the stress he laid on this pseudo-genealogy. Lipsius observes on this, with the true spirit which a man of letters ought to feel, that it would have been a great honor for

the Scalias to have descended from the Scaligers, who had more real nobility than the whole city of Verona. (Thuanus, p. 14.) But, unfortunately, the vain, foolish, and vulgar part of mankind cannot be brought to see things in that light; and both the Scaligers knew that such princess as Henry II. and even Henry IV. would esteem them more for their ancestry than for their learning and genius.

The epitaph of Daniel Heinsius on Joseph Scaliger, pardonably perhaps on such an occasion, mingles the real and fabulous glories of his friend.

“Regius a Brenni deductus sanguine
sanguis
Qui dominos rerum tot numerabat
avos.
Cui nihil indulsit sors, nil natura ne-
gavit,
Et jure imperii conditor ipse sui,
Invidiæ scopulus, sed onis proximus,
ille,
Ille Jullades conditur, hospes, humo.
Centum illic proavos et centum pone
triumphos,
Sceptraque Veronæ sceptrigerosque
Deos;
Mastinosque, Canesque, et totam ab
origine gentem.
Et que præterea non bene nota latet.
Illic stent aquilæ præcique instæ,
regni,
Et ter Cassares munere facta domus.

and laborious publications are the best testimonies to these qualities. His name will occur to us more than once again. In the department of philology, he was conspicuous as an excellent critic both of the Latin and Greek languages; though Bayle, in his own paradoxical but acute and truly judicious spirit, has suggested that Scaliger's talents and learning were too great for a good commentator, — the one making him discover in authors more hidden sense than they possessed, the other leading him to perceive a thousand allusions which had never been designed. He frequently altered the text in order to bring these more forward; and in his conjectures is bold, ingenious, and profound, but not always very satisfactory.¹ His critical writings are chiefly on the Latin poets: but his knowledge of Greek was eminent; and, perhaps, it may not be too minute to notice as a proof of it, that his verses in that language, if not good according to our present standard, are at least much better than those of Casaubon. The latter, in an epistle to Scaliger, extols his correspondent as far above Gaza or any modern Greek in poetry, and worthy to have lived in Athens with Aristophanes and Euripides. This cannot be said of his own attempts, in which their gross faultiness is as manifest as their general want of spirit.

38. This eminent person, a native of Geneva,² — that little city, so great in the annals of letters, — and the son-^{Isaac} in-law of Henry Stephens, rose above the horizon in ^{Casaubon.} 1583, when his earliest work, the Annotations on Diogenes Laertius, was published, — a performance of which he was afterwards ashamed, as being unworthy of his riper studies. Those on Strabo, an author much neglected before, followed in 1587. For more than twenty years, Casaubon employed himself upon editions of Greek writers, many of which, as that of Theophrastus, in 1593, and that of Athenæus, in 1600, deserve particular mention. The latter, especially,

Plus tamen invenies quicquid sibi con-
tulit ipee,

Et minimum tantæ nobilitatis eget.

Aspice tot linguas, totumque in pectore
mundum;

Innumeras gentes continet iste locus.

Crede illic Arabas, desertaque nomina

Pœnos,

Et crede Armenios Æthiopsaque tegi.

Terrarum instar habes; et quam natura
negavit

Laudem uni populo, contigit illa viro.

¹ Nicéron, vol. xxiii.; Blount, Biogr. Univ.

² The father of Casaubon was from the neighborhood of Bordeaux. He fled to Geneva during a temporary persecution of the Huguenots, but returned home afterwards. Casaubon went back to Geneva in his nineteenth year for the sake of education. See his Life by his son Meric, prefixed to Almeloveen's edition of his epistles.

which he calls *molestissimum, difficillimum et tædiis plenissimum opus*, has always been deemed a noble monument of critical sagacity and extensive erudition. In conjectural emendation of the text, no one hitherto had been equal to Casaubon. He may probably be deemed a greater scholar than his father-in-law Stephens, or even, in a critical sense, than his friend Joseph Scaliger. These two lights of the literary world, though it is said that they had never seen each other,¹ continued, till the death of the latter, in regular correspondence and unbroken friendship. Casaubon, querulous but not envious, paid freely the homage which Scaliger was prepared to exact, and wrote as to one superior in age, in general celebrity, and in impetuosity of spirit. Their letters to each other, as well as to their various other correspondents, are highly valuable for the literary history of the period they embrace; that is, the last years of the present, and the first of the ensuing, century.

39. Budæus, Camerarius, Stephens, Scaliger, Casaubon, General result. appear to stand out as the great restorers of ancient learning, and especially of the Greek language. I do not pretend to appreciate them by deep skill in the subject, or by a diligent comparison of their works with those of others, but from what I collect to have been the more usual suffrage of competent judges. Canter, perhaps, or Sylburgius, might be rated above Camerarius; but the last seems, if we may judge by the eulogies bestowed upon him, to have stood higher in the estimation of his contemporaries. Their labors restored the integrity of the text in the far greater part of the Greek authors, — though they did not yet possess as much metrical knowledge as was required for that of the poets, — explained most dubious passages, and nearly exhausted the copiousness of the language. For another century, mankind was content, in respect to Greek philology, to live on the accumulations of the sixteenth; and it was not till after so long a period had elapsed that new scholars arose, more exact, more philosophical, more acute in “knitting up the ravelled sleeve” of speech, but not, to say the least, more abundantly stored with erudition, than those who had cleared the way, and upon whose foundations they built.

40. We come, in the last place, to the condition of ancient

¹ Morhof, l. i. c. xv. s. 57.

learning in this island, — a subject which it may be interesting to trace with some minuteness, though we can offer no splendid banquet, even from the reign of the Virgin Queen. Her accession was indeed a happy epoch in our literary as well as civil annals. She found a great and miserable change in the state of the universities since the days of her father. Plunder and persecution, the destroying spirits of the last two reigns, were enemies against which our infant muses could not struggle.¹ Ascham, however, denies that there was much decline of learning at Cambridge before the time of Mary. The influence of her reign was, not indirectly alone, but by deliberate purpose, injurious to all useful knowledge.² It was in contemplation, he tells us (and surely it was congenial enough to the spirit of that government), that the ancient writers should give place in order to restore Duns Scotus and the scholastic barbarians.

41. It is indeed impossible to restrain the desire of noble minds for truth and wisdom. Scared from the banks of Isis and Cam, neglected or discountenanced by private men, who laid up in silence stores for future use. And some of course remained out of those who had listened to Smith and Cheke, or the contemporary teachers of Oxford. But the mischief was effected, in a general sense, by breaking up the course of education in the universities. At the beginning of the new queen's reign, but few of the clergy, to which

Learning in
England
under Ed-
ward and
Mary.

Revival
under El-
izabeth.

¹ The last editor of Wood's *Athenæ Oxonienses* bears witness to having seen chronicles and other books mutilated, as he conceives, by the Protestant visitors of the university under Edward. "What is most," he says, "to the discredit of Cox (afterwards Bishop of Ely), was his unwearied diligence in destroying the ancient manuscripts and other books in the public and private libraries at Oxford. The savage barbarity with which he executed this hateful office can never be forgotten," &c., p. 468. One book only of the famous library of Humphrey, Duke of Gloucester, bequeathed to Oxford, escaped mutilation. This is a *Valerius Maximus*. But, as Cox was really a man of considerable learning, we may ask whether there is evidence to lay these Vandal proceedings on him rather than on his colleagues.

² "And what was the fruit of this seed? Verily, judgment in doctrine was wholly altered; order in discipline very much changed; the love of good learning began

suddenly to wax cold; the knowledge of the tongues, in spite of some that therein had flourished, was manifestly contemned, and so the way of right study manifestly perverted; the choice good authors of malice confounded; old sophistry, I say not well, not old, but that new rotten sophistry, began to beard and shoulder logic in their own tongue; yea, I know that heads were cast together, and counsel devised, that Duns, with all the rabble of barbarous questionists, should have dispossessed, of their places and room, Aristotle, Plato, Tully, and Demosthenes; whom good Mr. Redman, and those two worthy stars of the university, Mr. Cheke and Mr. Smith, with their scholars, had brought to flourish as notably in Cambridge, as ever they did in Greece and in Italy; and for the doctrine of those four, the four pillars of learning, Cambridge then giving no place to no university, neither in France, Spain, Germany, nor Italy." — p. 317.

ever mode of faith they might conform, had the least tincture of Greek learning; and the majority did not understand Latin.¹ The Protestant exiles, being far the most learned men of the kingdom, brought back a more healthy tone of literary diligence. The universities began to revive. An address was delivered in Greek verses to Elizabeth at Cambridge in 1564, to which she returned thanks in the same language.² Oxford would not be outdone. Lawrence, regius professor of Greek, as we are told by Wood, made an oration at Carfax, a spot often chosen for public exhibition, on her visit to the city in 1566; when her majesty, thanking the university in the same tongue, observed "it was the best Greek speech she had ever heard."³ Several slight proofs of classical learning appear from this time in the History and Antiquities of Oxford, — marks of a progress, at first slow and silent, which I only mention because nothing more important has been recorded.

42. In 1575, the queen having been now near twenty years on the throne, we find, on positive evidence, that lectures on Greek were given in St. John's College, Cambridge, — which, indeed, few would be disposed to doubt, reflecting on the general character of the age and the length of opportunity that had been afforded. It is said in the life of Mr. Bois, or Boyse, one of the revisers of the translation of the Bible under James, that "his father was a great scholar, being learned in the Hebrew and Greek excellently well, which, considering the manners, that I say not, the looseness of the times of his education, was almost a miracle." The son was admitted at St. John's in 1575. "His father had well educated him in the Greek tongue before his coming, which caused him to be taken notice of in the college. For, besides himself, there was but one there who could write Greek. Three lectures in that language were read in the college. In the first, grammar was taught, as is commonly now done in schools. In the second, an easy author was explained in the grammatical way. In the third was read somewhat which might seem fit for their capacities who had passed over the other two. A year was usually spent in the first, and two in the second."⁴ It will be perceived that the course of instruction was still elementary; but it is well known

¹ Hallam's *Constit. Hist. of Eng.* i. 187. ⁴ Peck's *Desiderata Curiosa*, p. 227; Chalmers.

² Peck's *Desiderata Curiosa*, p. 270.

³ Wood, *Hist. and Antiq. of Oxford*.

that many, or rather most, students entered the universities at an earlier age than is usual at present.¹

43. We come very slowly to books, even subsidiary to education, in the Greek language. And since this cannot be conveniently carried on to any great extent without books, though I am aware that some contrivances were employed as substitutes for them, and since it was as easy to publish either grammars or editions of ancient authors in England as on the Continent, we can, as it seems, draw no other inference from the want of them than the absence of any considerable demand. I shall therefore enumerate all the books instrumental to the study of Greek, which appeared in England before the close of the century.

44. It has been mentioned in another place that two alone had been printed before 1550. In 1553 a Greek version of the second Æneid, by George Etherege, and two editions in England. Two editions of the Anglican liturgy in Latin and Greek, by Whitaker, one of our most learned theologians, appeared in 1569;² a short catechism in both languages, 1573 and 1578. We find also in 1578 a little book entitled *χριστιανισμον στοιχειωσις εις την παιδων ωφελειαν ελληνιστι και λατινιστι εκτεθεισα*. This is a translation, made also by Whitaker, from Nowell's *Christianæ Pietatis Prima Institutio, ad Usum Scholarum Latine scripta*. The *Biographia Britannica* puts the first edition of this Greek version in 1575, and informs us also that Nowell's lesser Catechism was published in Latin and Greek, 1575; but I do not find any confirmation of this in Herbert or Watts. In 1575, Grant, master of Westminster School, published *Græcæ Linguae Spicilegium*, intended

¹ It is probable that Cambridge was at this time better furnished with learning than Oxford. Even Wood does not give us a favorable notion of the condition of that university in the first part of the queen's reign. Oxford was for a long time filled with Popish students, that is, with conforming partisans of the former religion; many of whom, from time to time, went off to Douay. Leicester, as chancellor of the university, charged it, in 1582, and in subsequent years, with great neglect of learning; the disputations had become mere forms, and the queen's lecturers in Greek and Hebrew seldom read. It was as bad in all the other sciences. Wood's *Antiquities and Athenæ, passim*. The colleges of Corpus Christi and Merton were distinguished beyond the rest in the reign

of Elizabeth; especially the former, where Jewell read the lecture in rhetoric (at an earlier time, of course), Hooker in logic, and Reynolds in Greek. Leicester succeeded in *puritanizing*, as Wood thought, the university, by driving off the old party, and thus rendering it a more effective school of learning.

Harrison, about 1586, does not speak much better of the universities: "The quadrivials, I mean arithmetic, music, geometry, and astronomy, are now small regarded in either of them." — *Description of Britain*, p. 252. Few learned preachers were sent out from them, which he ascribes, in part, to the poor endowments of most livings.

² Scaliger says of Whitaker, "O qu'il étoit bien docte!" — Scalig. *Secunda*.

evily for the use of his scholars; and, in 1581, the same Grant superintended an edition of Constantin's Lexicon, probably in the abridgment under the name of the Basle printer Crespin, enriching it with four or five thousand new words, which he most likely took from Stephens's Thesaurus. A Greek, Latin, French, and English lexicon, by John Barret or Baret, in 1580,¹ and another by John Morel (without the French), in 1583, are recorded in bibliographical works; but I do not know whether any copies have survived.

45. It appears, therefore, that, before even the middle of the queen's reign, the rudiments of the Greek language were imparted to boys at Westminster School, and no doubt also at those of Eton, Winchester, and St. Paul's.² But probably it did not yet extend to many others. In Ascham's Schoolmaster, a posthumous treatise, published in 1570, but evidently written some years after the accession of Elizabeth, while very detailed, and, in general, valuable rules are given for the instruction of boys in the Latin language, no intimation is found that Greek was designed to be taught. In the statutes of Witton School in Cheshire, framed in 1558, the founder says: "I will there were always taught good literature, both Latin and Greek."³ But this seems to be only an aspiration after an hopeless excellence; for he proceeds to enumerate the Latin books intended to be used, without any mention of Greek. In the statutes of Merchant Taylors' School, 1561, the high-master is required to be "learned in good and clean Latin literature, and also in Greek, if such may be gotten."⁴ These words are copied from those of Colet, in the foundation of St. Paul's School. But in the regulations of Hawkshead School in Lancashire, 1588, the master is directed "to teach grammar and the principles of the Greek tongue."⁵ The little tracts, indeed, above mentioned, do not lead us to believe that

¹ Chalmers mentions an earlier edition of this dictionary in 1573, but without the Greek.

² Harrison mentions, about the year 1580, that at the great collegiate schools of Eton, Winchester, and Westminster, boys "are well entered in the knowledge of the Latin and Greek tongues and rules of versifying."—Description of England, prefixed to Hollingshead's Chronicles, p. 254 (4to edition). He has just before taken notice of "the great number of grammar-schools throughout the realm, and those

very liberally endowed for the relief of poor scholars, so that there are not many corporate towns now under the queen's dominion that have not one grammar-school at the least, with a sufficient living for a master and usher appointed for the same."

³ Carliale's Endowed Schools, vol. i. p. 129.

⁴ Id., vol. ii. p. 49.

⁵ Carliale's Endowed Schools, vol. i. p. 666.

the instruction, even at Westminster, was of more than the slightest kind. They are but verbal translations of known religious treatises, wherein the learner would be assisted by his recollection at almost every word. But in the rules laid down by Mr. Lyon, founder of Harrow School, in 1590, the books designed to be taught are enumerated, and comprise some Greek orators and historians, as well as the poems of Hesiod.¹

46. We have now, however, descended very low in the century. The twilight of classical learning in England had yielded to its morning. It is easy to trace ^{Greek better known after 1580.} many symptoms of enlarged erudition after 1580. Scot, in his *Discovery of Witchcraft*, 1584, and doubtless many other writers, employ Greek quotations rather freely; and the use of Greek words, or adaptation of English forms to them, is affected by Webb and Puttenham in their treatises on poetry. Greek titles are not infrequently given to books: it was a pedantry that many affected. Besides the lexicons above mentioned, it was easy to procure, at no great price, those of Constantine and Scapula. We may refer to the ten years after 1580, the commencement of that rapid advance which gave the English nation, in the reign of James, so respectable a place in the republic of letters. In the last decennium of the century, the Ecclesiastical Polity of Hooker is a monument of real learning, in profane as well as theological antiquity. But certainly the reading of our scholars in this period was far more generally among the Greek fathers than the classics. Even this, however, required a competent acquaintance with the language.

47. The two universities had abandoned the art of printing since the year 1521. No press is known to have ^{Editions of Greek.} existed afterwards at Cambridge till 1584, or at Oxford till 1586, when six homilies of Chrysostom in Greek were published at a press erected by Lord Leicester at his own expense.² The first book of Herodotus came out at the same place in 1591; the treatise of Barlaam on the Papacy, in 1592; Lycophron, in the same year; the *Knights of Aris-*

¹ Id., ll. 123. I have not discovered any other proofs of Greek education in Mr. Carlisle's work. In the statutes or regulations of Bristol School, founded in the sixteenth century, it is provided that the head-master should be "well learned in

the Latin, Greek, and Hebrew." But these must be modern, as appears, *inter alia*, by the words, "well affected to the Constitution in Church and State."

² Herbert.

tophanes, in 1593; fifteen orations of Demosthenes, in 1593 and 1597; Agatharcides, in the latter year. One oration of Lysias was printed at Cambridge in 1593. The Greek Testament appeared from the London press in 1581, in 1587, and again in 1592; a treatise of Plutarch, and three orations of Isocrates, in 1587; the Iliad in 1591. These, if I have overlooked none, or if none have been omitted by Herbert, are all the Greek publications (except grammars, of which there are several, one by Camden, for the use of Westminster School, in 1597,¹ and one in 1600, by Knolles, author of the History of the Turks) that fall within the sixteenth century; and all, apparently, are intended for classes in the schools and universities.²

48. It must be expected that the best Latin writers were more honored than those of Greece. Besides grammars and dictionaries, which are too numerous to mention, we find not a few editions, though principally for the purposes of education: Cicero de Officiis (in Latin and English), 1553; Virgil, 1570; Sallust, 1570 and 1571; Justin, 1572; Cicero de Oratore, 1573; Horace and Juvenal, 1574. It is needless to proceed lower, when they become more frequent. The most important classical publication was a complete edition of Cicero, which was, of course,

¹ This grammar by Camden was probably founded on that of Grant, above mentioned, — "cujus rudimenta," says Smith, the author of Camden's life, "cum multa ex parte laborarent delectarentque, non tam reformanda, quam de novo instituenda censens, observationibus quas ex Græcis omne genus scriptoribus acie judicio et longo usu collegerat, sub severum examen revocata, grammaticam novam non solum scholæ cui præerat, sed universis per Angliam scholæ princeps inserituram, eodem anno edidit." — p. 19, edit. 1891.

² I have since been informed by the learned correspondent to whom I have alluded in vol. i. p. 331, that, "after some search and inquiry, I feel no doubt the author of the Eton Grammar was Camden, and that it was originally compiled by him when he was head-master of Westminster School, for the use of that school, in 1535. Thence it was very likely to have been adopted at Eton by his friend Sir Henry Savile, who was made provost the year after Camden's grammar appeared. I have an edition before me, bearing date 1595, in which is written *Regiæ Scholæ Westmonasteriensis*. It is what is now called the Eton Grammar *totum in verbis*. But Camden's grammar was superseded by Busby's at West-

minster about 1850, having gone through more than thirty editions." — 1842.]

The extreme scarcity of early school-books makes it allowable to mention the *Progymnasma Scholasticum* of John Stockwood, an edition of which, with the date of 1537, is in the Inner-Temple Library. It is merely a selection of epigrams from the Anthologia of H. Stephens, and shows but a moderate expectation of proficiency from the studious youth for whom it was designed; the Greek being written in interlinear Latin characters over the original, *ad facilitatem eorumdem lectionem*. A literal translation into Latin follows, and several others in metre. Stockwood had been master of Tunbridge School: *Scholæ Tunbrigensis olim ludimagister*; so that there may possibly have been earlier editions of this little book.

³ The arrangement of editions recorded in Herbert, following the names of the printers, does not afford facilities for any search. I may, therefore, have omitted one or two trifles, and it is likely that I have; but the conclusion will be the same. "Angli," says Scaliger, "nonquam excuderant bonos libros veteres, tantum vulgares."

more than a school-book. This appeared at London in 1585, from the press of Ninian Newton. It is said to be a reprint from the edition of Lambinus.

49. It is obvious that foreign books must have been largely imported, or we should place the learning of the Elizabethan period as much too low as it has ordinarily been exaggerated. But we may feel some surprise that so little was contributed by our native scholars. Certain it is, that, in most departments of literature, they did not yet occupy a distinguished place. The catalogue, by Herbert, of books published down to the end of the century, presents no favorable picture of the queen's reign. Without instituting a comparison with Germany or France, we may easily make one with the classed catalogue of books printed in Spain, which we find at the close of the *Bibliotheca Nova* of Nicolas Antonio. Greek appears to have been little studied in Spain, though we have already mentioned a few grammatical works: but the editions of Latin authors, and the commentators upon them, are numerous; and upon the whole it is undeniable, that in most branches of erudition, so far as we can draw a conclusion from publications, Spain, under Philip II., held a higher station than England under Elizabeth. The poverty of the English church, the want of public libraries, and the absorbing influence of polemical theology, will account for much of this; and I am not by any means inclined to rate our English gentlemen of Elizabeth's age for useful and even classical knowledge below the *hidalgos* of Castile. But this class were not the chief contributors to literature. It is, however, in consequence of the reputation for learning acquired by some men distinguished in civil life, such as Smith, Sadler, Raleigh, and even by ladies, among whom the queen herself, and the accomplished daughters of Sir Antony Cooke, Lady Cecil, and Lady Russell, are particularly to be mentioned, that the general character of her reign has been, in this point of view, considerably over-rated. No Englishman ought, I conceive, to suppress this avowal, or to feel any mortification in making it: with the prodigious development of wisdom and genius that illustrated the last years of Elizabeth, we may well spare the philologers and antiquaries of the Continent.

50. There had arisen, however, towards the conclusion of the century, a very few men of such extensive learning as entitled them to an European reputation. Sir Henry Savile

stood at the head of these: we may justly deem him the most learned Englishman, in profane literature, of the reign of Elizabeth. He published, in 1581, a translation of part of Tacitus, with annotations not very copious or profound, but pertinent, and deemed worthy to be rendered into Latin in the next century by the younger Gruter, and reprinted on the Continent.¹ Scaliger speaks of him with personal ill-will, but with a respect he seldom showed to those for whom he entertained such sentiments. Next to Savile we may rank Camden, whom all foreigners name with praise for the Britannia. Hooker has already been mentioned; but I am not sure that he could be said to have much reputation beyond our own shores. I will not assert that no other was extensively known even for profane learning: in our own biographical records, several may be found, at least esteemed at home. But our most studious countrymen long turned their attention almost exclusively to theological controversy, and toiled over the prolix volumes of the fathers; a labor not to be defrauded of its praise, but to which we are not directing our eyes on this occasion.²

51. Scotland had hardly as yet partaken of the light of letters; the very slight attempts at introducing an enlarged scheme of education, which had been made thirty years before, having wholly failed in consequence of the jealous spirit that actuated the chiefs of the old religion, and the devastating rapacity that disgraced the partisans of the new. But, in 1575, Andrew Melville was appointed principal of the university of Glasgow, which he found almost broken up and abandoned. He established so solid and extensive a system of instruction, wherein the best Greek authors were included, that Scotland, in some years' time, instead of sending her own natives to foreign universities, found students from other parts of Europe repairing to her own.³ Yet Ames has observed, that no Greek characters appear in any book printed in Scotland before 1599. This assertion has been questioned by Herbert. In the treatise of Buchanan, *De Jure Regni* (Edinburgh, 1580), I have remarked that the Greek quotations are

¹ They are contained in a small volume, 1649, with Savile's other treatise on the Roman Militia.

² It is remarkable, that in Jewell's Defence of the Apology, by far the most learned work in theological erudition which

the age produced, he quotes the Greek fathers in Latin; and there is a scanty sprinkling of Greek characters throughout this large volume.

³ M'Crie's Life of Melville, vol. i. p. 72.

inserted with a pen. It is at least certain that no book in that language was printed north of the Tweed within this century; nor any Latin classic, nor dictionary, nor any thing of a philological nature, except two or three grammars. A few Latin treatises by modern authors on various subjects appeared. It seems questionable whether any printing-press existed in Ireland: the evidence to be collected from Herbert is precarious; but I know not whether any thing more satisfactory has since been discovered.

52. The Latin language was by no means so generally employed in England as on the Continent. Our authors have, from the beginning, been apt to prefer their mother-tongue, even upon subjects which, by the usage of the learned, were treated in Latin; though works relating to history, and especially to ecclesiastical antiquity, such as those of Parker and Goodwin, were sometimes written in that language. It may be alleged that very few books of a philosophical class appeared at all in the far-famed reign of Elizabeth. But probably such as Scot's *Discovery of Witchcraft*, Rogers's *Anatomy of the Mind*, and Hooker's *Ecclesiastical Polity*, would have been thought to require a learned dress in any other country. And we may think the same of the great volumes of controversial theology; as Jewell's *Defence of the Apology*, Cartwright's *Platform*, and Whitgift's *Reply to it*. The free spirit, not so much of our government, as of the public mind itself, and the determination of a large portion of the community to choose their religion for themselves, rendered this descent from the lofty grounds of learning indispensable. By such a deviation from the general laws of the republic of letters, which, as it is needless to say, was by no means less practised in the ensuing age, our writers missed some part of that general renown they might have challenged from Europe: but they enriched the minds of a more numerous public at home; they gave their own thoughts with more precision, energy, and glow; they invigorated and amplified their native language, which became in their hands more accommodated to abstract and philosophical disquisition, though, for the same reason, more formal and pedantic than any other in Europe. This observation is as much intended for the reigns of James and Charles as for that of Elizabeth.

SECTION II.

Principal Writers on Antiquities — Manutius; Sigonius; Lipsius — Numismatics —
 Mythology — Chronology of Scaliger.

53. THE attention of the learned had been frequently directed, since the revival of letters, to elucidate the antiquities of Rome, her customs, rites, and jurisprudence. It was more laborious than difficult to commonplace all extant Latin authors; and, by this process of comparison, most expressions, perhaps, in which there was no corruption of the text, might be cleared up. This seems to have produced the works already mentioned, of Cælius Rhodiginus and Alexander ab Alexandro, which afford explanations of many hundred passages that might perplex a student. Others had devoted their time to particular subjects; as Pomponius Lætius, and Raphael of Volterra, to the distinctions of magistrates; Marlianus, to the topography of ancient Rome; and Robertellus, to family names. It must be confessed that most of these early pioneers were rather praiseworthy for their diligence and good-will, than capable of clearing away the more essential difficulties that stood in the way: few treatises, written before the middle of the sixteenth century, have been admitted into the collections of Grævius and Sallengre. But, soon afterwards, an abundant light was thrown upon the most interesting part of Roman antiquity, the state of government and public law, by four more eminent scholars than had hitherto explored that field, — Manutius, Panvinus, and Sigonius in Italy; Gruchius (or Grouchy) in France.

54. The first of these published in 1558 his treatise *De Legibus Romanorum*; and, though that *De Civitate* did not appear till 1585, Grævius believes it to have been written about the same time as the former. Manutius has given a good account of the principal laws made at Rome during the republic; not many of the empire. Augustinus, however, Archbishop of Tarragona, had preceded him with considerable success; and several particular laws were better illustrated afterwards by Brisson, Balduin, and Gothofred. It will be obvious to any one, very slightly familiar with the Roman law, that this subject, as far as it relates to

the republican period, belongs much more to classical antiquity than to jurisprudence.

55. The second Treatise of Manutius, *De Civitate*, discusses the polity of the Roman republic. Though among ^{Manutius,} the very first scholars of his time, he will not always ^{De Civitate.} bear the test of modern acuteness. Even Grævius, who himself preceded the most critical age, frequently corrects his errors. Yet there are marks of great sagacity in Manutius; and Niebuhr, who has judged the antiquaries of the sixteenth century as they generally deserve, might have found the germ of his own celebrated hypothesis, though imperfectly developed, in what this old writer has suggested; that the *populus Romanus* originally meant the inhabitants of Rome *intra pomeria*, as distinguished from the *cives Romani*, who dwelt beyond that precinct in the territory.¹

56. Onuphrius Panvinius, a man of vast learning and industry, but of less discriminating judgment, and who ^{Panvinius,} did not live to its full maturity, fell short, in his ^{Sigonius.} treatise *De Civitate Romana*, of what Manutius (from whom, however, he could have taken nothing) has achieved on the same subject; and his writings, according to Grævius, would yield a copious harvest to criticism.² But neither of the two was comparable to Sigonius of Modena,³ whose works on the

¹ The first paragraph of the preface to Niebuhr's History deserves to be quoted. "The History of Rome was treated during the first two centuries after the revival of letters, with the same prostration of the understanding and judgment to the written letter that had been handed down, and with the same fearfulness of going beyond it, which prevailed in all the other branches of knowledge. If any one had asserted a right of examining the credibility of the ancient writers, and the value of their testimony, an outcry would have been raised against his atrocious presumption. The object aimed at was, in spite of all internal evidence, to combine what was related by them: at the utmost, one authority was, in some one particular instance, postponed to another as gently as possible, and without inducing any further results. Here and there, indeed, a free-born mind, such as Glareanus, broke through these bonds; but infallibly a sentence of condemnation was forthwith pronounced against him: besides, such men were not the most learned, and their bold attempts were only partial, and were wanting in consistency. In this department, as in others, men of splendid talents and

the most copious learning conformed to the narrow spirit of their age; their labors extracted from a multitude of insulated details what the remains of ancient literature did not afford united in any single work, a systematic account of Roman antiquities. What they did in this respect is wonderful: and this is sufficient to atone for them an imperishable fame."

² "In Onuphrio Panvino fuerunt multa litera, multa industria, sed tanta ingenii vis non erat, quanta in Sigonio et Manutio, quorum scripta longe sunt limatiora." Paulus Manutius calls Panvinius, "ille antiquitatis holluo, spectatae juvenis industria . . . sepe litigat obscuris de rebus cum Sigonio nostro, sed utriusque bonitas, mutuus amor, excellens ad cognoscendam veritatem judicium facit ut inter eos facile conveniat." — *Epist.*, lib. II. p. 81.

³ It appears from some of the *Lettere Volgari* of Manuzio, that the proper name of Sigonius was not Sigonio, but Sigone. Corniani (vol. vi. p. 161) has made the same observation on the authority of Sigone's original unpublished letters. But the biographers, as well as Tiraboschi, though himself an inhabitant of the same city, do not advert to it.

Roman government not only form an epoch in this department of ancient literature, but have left, in general, but little for his successors. Mistakes have of course been discovered, where it is impossible to reconcile, or to rely upon, every ancient testimony; and Sigonius, like the other scholars of his age, might confide too implicitly in his authorities. But his treatises, *De Jure Civium Romanorum*, 1560, and *De Jure Italiae*, 1562, are still the best that can be read in illustration of the Roman historians and the orations of Cicero. Whoever, says Grævius, sits down to the study of these orations, without being acquainted with Sigonius, will but lose his time. In another treatise, published in 1574, *De Judiciis Romanorum*, he goes through the whole course of judicial proceedings, more copiously than Heineccius, the most celebrated of his successors, and with more exclusive regard to writers of the republican period. The Roman Antiquities of Grævius contain several other excellent pieces by Sigonius, which have gained him the indisputable character of the first antiquary, both for learning and judgment, whom the sixteenth century produced. He was engaged in several controversies: one with Robertellus;¹ another with a more considerable antagonist, Gruchius, a native of Rouen, and professor of Greek at Bordeaux, who, in his treatise *De Comitibus Romanorum*, 1555, was the first that attempted to deal with a difficult and important subject. Sigonius and he interchanged some thrusts, with more urbanity and mutual respect than was usual in that age. An account of this controversy, which chiefly related to a passage in Cicero's oration, *De Lege Agraria*, as to the confirmation of popular elections by the *comitia curiata*, will be found in the preface to the second volume of Grævius, wherein the treatises themselves are published. Another contemporary writer, Latino Latini, seems to have solved the problem much better than either Grouchy or Sigone. But both parties were misled by the common source of error in the most learned men of the sixteenth century, an excess of confidence in the truth of ancient testimony. The words of Cicero, who often

¹ The treatises of Robertellus, republished in the second volume of Gruter's *Lampas*, are full of vain-glory and affected scorn of Sigonius. Half the chapters are headed, *Error Sigonii*. One of their controversies concerned female *praenomina*, which Robertellus denied to be ancient, except in the formula of Roman mar-

riage, "Ubi tu Cajus, ego Cajo;" though he admits that some appear in late inscriptions. Sigonius proved the contrary, by instances from republican times. It is evident that they were unusual: but several have been found in inscriptions. See Grævius, vol. II., in *praefatione*.

spoke for an immediate purpose; those of Livy and Dionysius, who knew but imperfectly the primitive history of Rome; those even of Gellius or Pomponius, to whom all the republican institutions had become hardly intelligible,—were deemed a sort of infallible text, which a modern might explain as best he could, but must not be presumptuous enough to reject.

57. Besides the works of these celebrated scholars, one by Zamoscius, a young Pole, *De Senatu Romano* (1563), was so highly esteemed, that some have supposed him to have been assisted by Sigonius. The latter, among his other pursuits, turned his mind to the antiquities of Greece, which had hitherto, for obvious reasons, attracted far less attention than those of ancient Italy. He treated the constitution of the Athenian republic so fully, that, according to Gronovius, he left little for Meursius and others who trod in his path.¹ He has, however, neglected to quote the very words of his authorities, which alone can be satisfactory to a diligent reader, translating every passage, so that hardly any Greek words occur in a treatise expressly on the Athenian polity. This may be deemed a corroboration of what has been said above, as to the decline of Greek learning in Italy.

58. Francis Patrizzi was the first who unfolded the military system of Rome. He wrote in Italian a treatise *Della Milizia Romana*, 1583, of which a translation will be found in the tenth volume of Grævius.² It is divided into fifteen parts, which seem to comprehend the whole subject: each of these again is divided into sections; and each section explains a text from the sixth book of Polybius, or from Livy. But he comes down no lower in history than those writers extend, and is consequently not aware of, or but slightly alludes to, the great military changes that ensued in later times. On Polybius he comments sentence by sentence. He had been preceded by

¹ "Nonnulla quidem variis locis attigit Meursius et alii, sed teretiore prorsus et rotundo magis ore per omnia Sigonius."—*Theaur. Antiq. Græc.*, vol. v.

² "Primus Romanæ rei militaris præstantiam Polybium secutus detexit, cui quantum debeant qui post illum in hoc argumento elaborarunt, non nesciunt viri docti qui Josephi Scalgeri epistolæ, aut Nicli Ervthraei Pinacothecam legerunt. Nonnulli quidem rectius et explicatius sunt tradita de hac doctrina post Patricium a Justo Lipsio et aliis, qui in hoc

studio ecurrerunt: ut non difficulter inventis aliquid additur aut in iis emendatur, sed præclare tamen fractæ glaciæ laus Patricio est tribuenda."—Grævius, in præfat. ad decimum volumen. This book has been confounded by Blount and Ginguéné with a later work of Patrizzi, entitled *Parallell Militari*, Rome, 1594, in which he compared the military art of the ancients with that of the moderns, exposing, according to Tiraboschi (viii. 494), his own ignorance of the subject.

Sigonius on
Athenian
polity

Patrizzi and
Lipsius on
Roman
militia.

Robortellus, and by Francis, Duke of Urbino, in endeavoring to explain the Roman castrametation from Polybius. Their plans differ a little from his own.¹ Lipsius, who some years afterwards wrote on the same subject, resembles Patrizzi in his method of a running commentary on Polybius. Scaliger, who disliked Lipsius very much, imputes to him plagiarism from the Italian antiquary.² But I do not perceive, on a comparison of the two treatises, much pretence for this insinuation. The text of Polybius was surely common ground; and I think it possible that the work of Patrizzi, which was written in Italian, might not be known to Lipsius. But, whether this were so or not, he is much more full and satisfactory than his predecessor, who, I would venture to hint, may have been a little over-praised. Lipsius, however, seems to have fallen into the same error of supposing that the whole history of the Roman militia could be explained from Polybius.

59. The works of Lipsius are full of accessions to our knowledge of Roman antiquity, and he may be said to have stood as conspicuous on this side of the Alps as Sigonius in Italy. His treatise on the amphitheatre, 1584, completed what Panvinus, *De Ludis Circensibus*, had begun. A later work, by Peter Fabre, president in the parliament of Toulouse, entitled *Agonisticon, sive de Re Athletica*, 1592, relates to the games of Greece as well as Rome, and has been highly praised by Gronovius. It will be found in the eighth volume of the *Thesaurus Antiquitatum Græcarum*. Several antiquaries traced the history of Roman families and names; such as Fulvius Ursinus, Sigonius, Panvinus, Pighius, Castalio, Golzius.³ A Spaniard of immense erudition, Petrus Ciaconius (*Chacon*), besides many illustrations of ancient monuments, especially the rostral column of Duilius, has left a valuable treatise, *De Triclinio Romano*, 1588.⁴ He is not to be confounded with Alfonsus Ciaconius,

¹ All these writers err, in common. I believe, with every other before General Roy, in his *Military Antiquities of the Romans in Britain* (1733), in placing the *prætorium*, or tent of the general, near the front gate of the camp, called *Porta Prætoris*, instead of the opposite, *Porta Decumana*. Lipsius is so perplexed by the assumption of this hypothesis, that he struggles to alter the text of Polybius.

² Scalig. *Sermonia*. In one of Casau-

bon's epistles to Scaliger, he says: "Franciscus Patritius solus mihi videtur dignum ad fontes iteodisee, quem ad verbum alii, qui hoc studium tractarunt, cum sequuntur tamen ejus nomen ne sensu quietem memorarunt. Quod equidem magis miratus sum in illis de quorum candore dubitare placulum esse putassem."

³ Grævius, vol. vii.

⁴ Blount; Nicéron, vol. xxvii.

a native also of Spain, but not of the same family, who wrote an account of the column of Trajan. Pancirollus, in his *Notitia Dignitatum*, or rather his commentary on a public document of the age of Constantine so entitled, threw light on that later period of imperial Rome.

60. The first contribution that England made to ancient literature in this line was the *View of Certain Military Matters, or Commentaries concerning Roman Warfare*, by Sir Henry Savile, in 1598. This was translated into Latin, and printed at Heidelberg as early as 1601. It contains much information in small compass, extending only to about 130 duodecimo pages. Nor is it borrowed, as far as I could perceive, from Patrizzi or Lipsius, but displays an independent and extensive erudition.

Savile on
Roman
militia.

61. It would encumber the reader's memory, were these pages to become a register of books. Both in this and the succeeding periods, we can only select such as appear, by the permanence, or, at least, the immediate lustre of their reputation, to have deserved of the great republic of letters better than the rest. And, in such a selection, it is to be expected that the grounds of preference or of exclusion will occasionally not be obvious to all readers, and possibly would not be deemed, on reconsideration, conclusive to the author. In names of the second or third class, there is often but a shadow of distinction.

62. The foundations were laid, soon after the middle of the century, of an extensive and interesting science, — that of ancient medals. Collections of these had been made from the time of Cosmo de' Medici, and perhaps still earlier; but the rules of arranging, comparing, and explaining them were as yet unknown, and could be derived only from close observation, directed by a profound erudition. Eneas Vico of Venice, in 1555, published *Discorsi sopra le Medaglie degl' Antichi*; "in which he justly boasts," says Tiraboschi, "that he was the first to write in Italian on such a subject; but he might have added that no one had yet written upon it in any language."¹ The learning of Vico was the more remarkable in that he was by profession an engraver. He afterwards published a series of imperial medals, and another of the empresses; adding to each a life of the person,

Numisma-
tics.

¹ Tiraboschi, ix. 226; Ginguéné, vii. 292; Biogr. Univ.

and explanation of the reverse. But in the latter he was excelled by Sebastian Erizzo, a noble Venetian, who, four years after Vico, published a work with nearly the same title. This is more fully comprehensive than that of Vico: medallic science was reduced in it to fixed principles; and it is particularly esteemed for the erudition shown by the author in explaining the reverses.¹ Both Vico and Erizzo have been sometimes mistaken; but what science is perfect in its commencement? It has been observed, that the latter, living at the same time, in the same city, and engaged in the same pursuit, makes no mention of his precursor; a consequence, no doubt, of the jealous humor so apt to prevail with the professors of science, especially when they do not agree in their opinions. This was the case here: Vico having thought ancient coins and medals identical; while Erizzo made a distinction between them, in which modern critics in numismatic learning have generally thought him in the wrong. The medallic collections, published by Hubert Golzius, a Flemish engraver, who had examined most of the private cabinets in Europe, from 1557 to 1579, acquired great reputation, and were long reckoned the principal repertory of that science. But it seems that suspicions entertained by many of the learned have been confirmed, and that Golzius has published a great number of spurious and even of imaginary medals; his own good faith being also much implicated in these forgeries.²

63. The ancient mythology is too closely connected with all classical literature to have been neglected so long as numismatic antiquity. The compilations of Rhodiginus and Alexander ab Alexandro, besides several other works, and indeed all annotations on Greek and Latin authors, had illustrated it. But this was not done systematically; and no subject more demands a comparison of authorities, which will not always be found consistent or intelligible. Boccaccio had long before led the way in his *Genealogie Deorum*; but the erudition of the fourteenth century could clear away but little of the cloud that still in some measure hangs over the religion of the ancient world. In the first decade of the present period, we find a work of considerable merit for the times, by Lilio Gregorio Giraldi, one of the

¹ *Biogr. Univ.*

² *Ibidem.*

most eminent scholars of that age, entitled *Historia de Diis Gentium*. It had been preceded by one of inferior reputation, the *Mythologia of Natalis Comes*. "Giraldi," says the *Biographie Universelle*, "is the first who has treated properly this subject, so difficult on account of its extent and complexity. He made use not only of all Greek and Latin authors, but of ancient inscriptions, which he has explained with much sagacity. Sometimes the multiplicity of his quotations renders him obscure, and sometimes he fails in accuracy, through want of knowing what has since been brought to light. But the *Historia de Diis Gentium* is still consulted."

64. We can place in no other chapter but the present a work, to which none published within this century is ^{Scaliger's} superior, and perhaps none is equal, in originality, ^{Chronology.} depth of erudition, and vigorous encountering of difficulty, — that of Joseph Scaliger, *De Emendatione Temporum*. The first edition of this appeared in 1583; the second, which is much enlarged and amended, in 1598; and a third, still better, in 1609. Chronology, as a science, was hitherto very much unknown: all ancient history, indeed, had been written in a servile and uncritical spirit, copying dates, as it did every thing else, from the authorities immediately under the compiler's eye, with little or no endeavor to reconcile discrepancies, or to point out any principles of computation. Scaliger perceived that it would be necessary to investigate the astronomical schemes of ancient calendars, not always very clearly explained by the Greek and Roman writers, and requiring much attention and acuteness, besides a multifarious erudition, oriental as well as classical, of which he alone in Europe could be reckoned master. This work, *De Emendatione Temporum*, is, in the first edition, divided into eight books. The first relates to the lesser equal year, as he denominates it, or that of 360 days, adopted by some Eastern nations, and founded, as he supposes, on the natural lunar year, before the exact period of a lunation was fully understood; the second book is on the true lunar year, and some other divisions connected with it; the third, on the greater equal year, so called, or that of 365 days; the fourth, on the more accurate schemes of the solar period. In the fifth and sixth books, he comes to particular epochs, determining in both many important dates in profane and sacred history. The seventh and eighth discuss the modes of computation, and the terminal epochs used in different na-

tions, with miscellaneous remarks, and critical emendations of his own. In later editions these two books are thrown into one. The great intricacy of many of these questions, which cannot be solved by testimonies often imperfect and inconsistent, without much felicity of conjecture, serves to display the surprising vigor of Scaliger's mind, who grapples like a giant with every difficulty. Le Clerc has censured him for introducing so many conjectures, and drawing so many inferences from them, that great part of his chronology is rendered highly suspicious.¹ But, whatever may be his merit in the determination of particular dates, he is certainly the first who laid the foundations of the science. He justly calls it "*Materia intacta et a nobis nunc primum tentata.*" Scaliger in all this work is very clear, concise, and pertinent, and seems to manifest much knowledge of physical astronomy, though he was not a good mathematician, and did little credit to his impartiality by absolutely rejecting the Gregorian calendar.

65. The chronology of Scaliger has become more celebrated through his invention of the Julian period; a name given, in honor of his father,² to a cycle of 7980 years, beginning 4713 before Christ, and consequently before the usual date of the creation of the world. He was very proud of this device: "It is impossible to describe," he says, "its utility; chronologers and astronomers cannot extol it too much." And, what is more remarkable, it was adopted for many years afterwards, even by the opponents of Scaliger's chronology, and is almost as much in favor with Petavius as with the inventor.³ This Julian period is formed by multiplying together the years of three cycles, once much in use, — the solar of twenty-eight, according to the old calendar; the lunar or Metonic of nineteen; and the indiction, an arbitrary and political division, introduced about the time of Constantine, and common both in the church and empire, consisting of fifteen years. Yet I confess myself unable to perceive the great advantage of this scheme. It affords, of course, a fixed terminus from which all dates may be reckoned in progressive numbers, better than the era of the creation, on ac-

¹ Parrhasiana, li. 368.

² [This, though commonly said, appears to be an erroneous supposition. Scaliger himself gives a different reason, and one much more natural: "Periodum Julianam vocavimus, quia ad annum Julianum accommodata est." For this I am in-

debted to the *Etudes Historiques* of Dausou, vol. iii. p. 365. — 1847.]

³ "Usus illius opinione major est in chronica, quam ab orbe condito vel alio quovis initio ante aeram Christianam inchoantur." — Petav. *Nationarium Temporum*, part II. lib. i. c. 14.

count of the uncertainty attending that epoch ; but the present method of reckoning them in a retrograde series from the birth of Christ, which seems never to have occurred to Scaliger or Petavius, is not found to have much practical inconvenience. In other respects, the only real use that the Julian period appears to possess is, that dividing any year in it by the numbers 28, 19, or 15, the remainder above the quotient will give us the place such year holds in the cycle, by the proper number of which it has been divided. Thus, if we desire to know what place in the Metonic cycle the year of the Julian period 6402, answering to the year of our Lord 1689, held, or, in other words, what was the Golden Number, as it is called, of that year, we must divide 6402 by 19, and we shall find in the quotient a remainder 18 ; whence we perceive that it was the eighteenth year of a lunar or Metonic cycle. The adoption of the Gregorian calendar, which has greatly protracted the solar cycle by the suppression of one bissextile year in a century, as well as the general abandonment of the indiction, and even of the solar and lunar cycles, as divisions of time, have diminished whatever utility this invention may have originally possessed.

CHAPTER II.

HISTORY OF THEOLOGICAL LITERATURE IN EUROPE FROM 1550 TO 1800.

Progress of Protestantism — Reaction of the Catholic Church — The Jesuits — Causes of the Recovery of Catholicism — Bigotry of Lutherans — Controversy on Free-will — Trinitarian Controversy — Writings on Toleration — Theology in England — Bellarmin — Controversy on Papal Authority — Theological Writers — Ecclesiastical Histories — Translations of Scripture.

1. In the arduous struggle between prescriptive allegiance to the Church of Rome and rebellion against its authority, the balance continued, for some time after the commencement of this period, to be strongly swayed in favor of the reformers. A decree of the Diet of Augsburg in 1555, confirming an agreement made by the emperor three years before, called the Pacification of Passau, gave the followers of the Lutheran confession for the first time an established condition; and their rights became part of the public law of Germany. No one, by this decree, could be molested for following either the old or the new form of religion; but those who dissented from that established by their ruler were only to have the liberty of quitting his territories, with time for the disposal of their effects. No toleration was extended to the Helvetic or Calvinistic, generally called the Reformed party; and by the Ecclesiastical Reservation, a part of the decree to which the Lutheran princes seem not to have assented, every Catholic prelate of the empire quitting his religion was declared to forfeit his dignity.

2. This treaty, though incapable of warding off the calamities of a future generation, might justly pass, not only for a basis of religious concord, but for a signal triumph of the Protestant cause; such as, a few years before, it would have required all their steadfast faith in the arm of Providence to anticipate. Immediately after its enactment, the principles of the Confession of Augsburg, which had been restrained by fear of the imperial laws against

heresy, spread rapidly to the shores of the Danube, the Drave, and the Vistula. Those half-barbarous nations, who might be expected, by a more general analogy, to remain longest in their ancient prejudices, came more readily into the new religion than the civilized people of the south. In Germany itself, the progress of the Reformation was still more rapid: most of the Franconian and Bavarian nobility, and the citizens of every considerable town, though subjects of Catholic princes, became Protestant; while in Austria it has been said that not more than one thirtieth part of the people continued firm in their original faith. This may probably be exaggerated; but a Venetian ambassador in 1558 (and the reports of the envoys of that republic are remarkable for their judiciousness and accuracy) estimated the Catholics of the German Empire at only one tenth of the population.¹ The universities produced no defenders of the ancient religion. For twenty years, no student of the University of Vienna had become a priest. Even at Ingolstadt, it was necessary to fill with laymen, offices hitherto reserved for the clergy. The prospect was not much more encouraging in France. The Venetian ambassador in that country (Micheli, whom we know by his reports of England under Mary) declares, that in 1561 the common people still frequented the churches: but all others, especially the nobility, had fallen off; and this defection was greatest among the younger part.

3. This second burst of a revolutionary spirit in religion was as rapid, and perhaps more appalling, to its opponents, than that under Luther and Zwingle about ^{Its causes.} 1520. It was certainly prepared by long working in the minds of a part of the people; but most of its operation was due to that generous sympathy which carries mankind along with any pretext of common interest in the redress of wrong. A very few years were sufficient to make millions desert their altars, abjure their faith, loathe, spurn, and insult their gods; words hardly too strong, when we remember how the saints and the Virgin had been honored in their images, and how they and those were now despised. It is to be observed, that the Protestant doctrines had made no sensible progress in the south of Germany before the Pacification of Passau in 1552, nor much in France before the death of Henry II. in 1559.

¹ Ranke, vol. ii. p. 126, takes a general survey of the religious state of the empire about 1563.

The spirit of reformation, suppressed under his severe administration, burst forth when his weak and youthful son ascended the throne, with an impetuosity that threatened for a time the subversion of that profligate despotism by which the house of Valois had replaced the feudal aristocracy. It is not for us here to discriminate the influences of ambition and oligarchical factiousness from those of high-minded and strenuous exertion in the cause of conscience.

4. It is not surprising that some Catholic governments wavered for a time, and thought of yielding to a storm which might involve them in ruin. Even as early as 1556, the Duke of Bavaria was compelled to make concessions which would have led to a full introduction of the Reformation. The emperor Ferdinand I. was tolerant in disposition, and anxious for some compromise that might extinguish the schism: his successor, Maximilian II., displayed the same temper so much more strongly, that he incurred the suspicion of a secret leaning towards the reformed tenets. Sigismund Augustus, King of Poland, was probably at one time wavering which course to adopt; and, though he did not quit the Church of Rome, his court and the Polish nobility became extensively Protestant: so that, according to some, there was a very considerable majority at his death who professed that creed. Among the Austrian and Hungarian nobility, as well as the burghers in the chief cities, it was held by so preponderating a body that they obtained a full toleration and equality of privileges. England, after two or three violent convulsions, became firmly Protestant; the religion of the court being soon followed with sincere good-will by the people. Scotland, more unanimously and impetuously, threw off the yoke of Rome. The Low Countries very early caught the flame, and sustained the full brunt of persecution at the hands of Charles and Philip.

5. Meantime, the infant Protestantism of Italy had given some signs of increasing strength, and began more and more to number men of reputation; but, unsupported by popular affection, or the policy of princes, it was soon wholly crushed by the arm of power. The reformed church of Locarno was compelled in 1554 to emigrate in the midst of winter, and took refuge at Zurich. That of Lucca was finally dispersed about the same time. A fresh storm of persecution arose at Modena in 1556; many

Wavering
of Catholic
princes.

Extin-
guished in
Italy.

lost their lives for religion in the Venetian States before 1560 ; others were put to death at Rome. The Protestant countries were filled with Italian exiles, many of them highly gifted men, who, by their own eminence, and by the distinction which has in some instances awaited their posterity, may be compared with those whom the revocation of the Edict of Nantes long afterwards dispersed over Europe. The tendency towards Protestantism in Spain was of the same kind, ^{And Spain.} but less extensive, and certainly still less popular, than in Italy. The Inquisition took it up, and applied its usual remedies with success. But this would lead us still farther from literary history than we have already wandered.

6. This prodigious increase of the Protestant party in Europe after the middle of the century did not continue more than a few years. It was checked and fell back, not quite so rapidly or so completely as it came on, but so as to leave the antagonist church in perfect security. ^{Re-action of Catholicity ;} Though we must not tread closely on the ground of political history, nor discuss too minutely any revolutions of opinion which do not distinctly manifest themselves in literature, it seems not quite foreign from the general purpose of these volumes, or at least a pardonable digression, to dwell a little on the leading causes of this retrograde movement of Protestantism ; a fact as deserving of explanation as the previous excitement of the Reformation itself, though, from its more negative nature, it has not drawn so much of the attention of mankind. Those who behold the outbreaking of great revolutions in civil society or in religion, will not easily believe that the rush of waters can be stayed in its course ; that a pause of indifference may come on, perhaps, very suddenly, or a re-action bring back nearly the same prejudices and passions as those which men had renounced. Yet this has occurred not very rarely in the annals of mankind, and never on a larger scale than in the history of the Reformation.

7. The Church of Rome, and the prince whom it most strongly influenced, Philip II., acted on an unremitting, uncompromising policy of subduing, instead of ^{Especially in Germany.} making terms with, its enemies. In Spain and Italy, the Inquisition soon extirpated the remains of heresy. The fluctuating policy of the French court, destitute of any strong religious zeal, and therefore prone to expedients, though always desirous of one end, is well known. It was, in fact, impossible

to conquer a party so prompt to resort to arms and so skilful in their use as the Huguenots. But in Bavaria Albert V., with whom about 1564 the re-action began, in the Austrian dominions Rodolph II., in Poland Sigismund III., by shutting up churches, and by discountenancing in all respects their Protestant subjects, contrived to change a party once exceedingly powerful into an oppressed sect. The decrees of the Council of Trent were received by the spiritual princes of the empire in 1566; "and from this moment," says the excellent historian who has thrown most light on this subject, "began a new life for the Catholic Church in Germany."¹ The profession of faith was signed by all orders of men; no one could be admitted to a degree in the universities nor keep a school without it. Protestants were in some places excluded from the court; a penalty which tended much to bring about the reconversion of a poor and proud nobility.

8. That could not, however, have been effected by any Discipline of the clergy. efforts of the princes against so preponderating a majority as the Protestant Churches had obtained, if the principles that originally actuated them had retained their animating influence, or had not been opposed by more efficacious resistance. Every method was adopted to revive an attachment to the ancient religion, insuperable by the love of novelty or the force of argument. A stricter discipline and subordination was introduced among the clergy: they were early trained in seminaries, apart from the sentiments and habits, the vices and virtues, of the world. The monastic orders resumed their rigid observances. The Capucins, not introduced into France before 1570, spread over the realm within a few years, and were most active in getting up processions and all that we call foolery, but which is not the less stimulating to the multitude for its folly. It is observed by Davila, that these became more frequent after the accession of Henry III. in 1574.

9. But, far above all the rest, the Jesuits were the instruments of regaining France and Germany to the Influence of Jesuits. church they served. And we are the more closely concerned with them here, that they are in this age among the links between religious opinion and literature. We have seen, in the last chapter, with what spirit they took the lead in polite letters and classical style; with what dexterity they

¹ Ranke, ii. 46. [I quote the German; but this valuable work has now been translated. — 1842.]

made the brightest talents of the rising generation, which the church had once dreaded and checked, her most willing and effective instruments. The whole course of liberal studies, however deeply grounded in erudition or embellished by eloquence, took one direction, one perpetual aim,— the propagation of the Catholic faith. They availed themselves, for this purpose, of every resource which either human nature or prevalent opinion supplied. Did they find Latin versification highly prized? their pupils wrote sacred poems. Did they observe the natural taste of mankind for dramatic representations, and the repute which that species of literature had obtained? their walls resounded with sacred tragedies. Did they perceive an unjust prejudice against stipendiary instruction? they gave it gratuitously. Their endowments left them in the decent poverty which their vows required, without the offensive mendicancy of the friars.

10. In 1551 Ferdinand established a college of Jesuits at Vienna; in 1556 they obtained one, through the favor of the Duke of Bavaria, at Ingolstadt, and in 1559 at Munich. They spread rapidly into other Catholic states of the empire, and, some time later, into Poland. In France, their success was far more equivocal; the Sorbonne declared against them as early as 1554, and they had always to encounter the opposition of the parliament of Paris. But they established themselves at Lyons in 1569, and afterwards at Bordeaux, Toulouse, and other cities. Their three duties were preaching, confession, and education; the most powerful levers that religion could employ. Indefatigable and unscrupulous, as well as polite and learned, accustomed to consider veracity and candor, when they weakened an argument, in the light of treason against the cause (language which might seem harsh, were it not almost equally applicable to so many other partisans), they knew how to clear their reasonings from scholastic pedantry and tedious quotation, for the simple and sincere understandings whom they addressed; yet, in the proper field of controversial theology, they wanted nothing of sophistical expertness or of erudition. The weak points of Protestantism they attacked with embarrassing ingenuity; and the reformed churches did not cease to give them abundant advantage by inconsistency, extravagance, and passion.¹

¹ Hospinian. *Hist. Jesuitarum*; Ranke. The first of these works is entirely on one side, and gives no credit to the Jesuits for

11. At the death of Ignatius Loyola in 1556, the order ^{their} that he had founded was divided into thirteen provin- ^{colleges.} ces, besides the Roman; most of which were in the Spanish peninsula or its colonies. Ten colleges belonged to Castile, eight to Aragon, five to Andalusia. Spain was for some time the fruitful mother of the disciples, as she had been of the master. The Jesuits who came to Germany were called "Spanish priests." They took possession of the universities; "they conquered us," says Ranke. "on our own ground, in our own homes, and stripped us of a part of our country." This, the acute historian proceeds to say, sprang certainly from the want of understanding among the Protestant theologians, and of sufficient enlargement of mind to tolerate unessential differences. The violent opposition among each other left the way open to these cunning strangers, who taught a doctrine not open to dispute.

12. But, though Spain for a time supplied the most active ^{Jesuit} spirits in the order, its central point was always ^{seminary} at Rome. It was there that the general to whom ^{at Rome.} they had sworn resided; and from thence issued to the remotest lands the voice, which, whatever secret counsels might guide it, appeared that of a single, irresponsible irresistible will. The Jesuits had three colleges at Rome; one for their own novices, another for German, and a third for English students. Possevin has given us an account of the course of study in Jesuit seminaries, taking that of Rome as a model. It contained nearly 2000 scholars, of various descriptions. "No one," he says, "is admitted without a foundation of grammatical knowledge. The abilities, the dispositions, the intentions for future life, are scrupulously investigated in each candidate; nor do we open our doors to any who do not come up in these respects to what so eminent a school of all virtue requires. They attend divine service daily; they confess every month. The professors are numerous; some teaching the exposition of Scripture, some scholastic theology, some the science of controversy with heretics, some casuistry: many instruct in logic and philosophy, in mathematics, or rhetoric, polite literature, and poetry; the Hebrew and Greek, as well as Latin, tongues are taught. Three years are given

their services to literature. The second is ing, that is, with a more extensive range of a very different class, philosophical and of knowledge, than any writer of Hospital profound, and yet with much more learn- nian's age could possess.

to the course of philosophy, four to that of theology. But if any are found not so fit for deep studies, yet likely to be useful in the Lord's vineyard, they merely go through two years of practical, that is, casuistical theology. These seminaries are for youths advanced beyond the inferior classes or schools; but, in the latter also, religious and grammatical learning go hand in hand."¹

13. The popes were not neglectful of such faithful servants. Under Gregory XIII., whose pontificate began in 1572, the Jesuit college at Rome had twenty lecture-rooms and 360 chambers for students; a German college was restored after a temporary suspension; and an English one founded by his care; perhaps there was not a Jesuit seminary in the world which was not indebted to his liberality. Gregory also established a Greek college (not of Jesuits) for the education of youths, who there learned to propagate the Catholic faith in their country.² No earlier pope had been more alert and strenuous in vindicating his claims to universal allegiance; nor, as we may judge from the well-known pictures of Vasari in the vestibule of the Sistine Chapel, representing the Massacre of St. Bartholomew, more ready to sanction any crime that might be serviceable to the church.

14. The resistance made to this aggressive warfare was for some time considerable. Protestantism, so late as 1578, might be deemed preponderant in all the Austrian dominions except the Tyrol.³ In the Polish diets, the dissidents, as they were called, met their opponents with vigor and success. The ecclesiastical principalities were full of Protestants; and, even in the chapters, some of them might be found. But the contention was unequal, from the different character of the parties: religious zeal and devotion, which fifty years before had overthrown the ancient rites in Northern Germany, were now more invigorating sentiments in those who rescued them from further innovation. In religious struggles, where there is any thing like an equality of forces, the question soon comes to be which party will make the greatest sacrifice for its own faith. And, while the Catholic self-devotion had grown far stronger, there was much more of

¹ Possevin, *Bibliotheca Selecta*, lib. 1. c. 29.

² Ranke, i. 419, *et post*; Ginguéné, vii. 12; Tiraboschi, viii. 84.

³ Ranke, ii. 78.

secular cupidity, lukewarmness, and formality in the Lutheran Church. In a very few years, the effects of this were distinctly visible. The Protestants of the Catholic principalities went back into the bosom of Rome. In the bishopric of Wurtzburg alone, 62,000 converts are said to have been received in the year 1586.¹ The Emperor Rodolph and his brother archdukes, by a long series of persecutions and banishment, finally, though not within this century, almost outrooted Protestantism from the hereditary provinces of Austria. It is true that these violent measures were the proximate cause of so many conversions; but, if the reformed had been ardent and united, they were much too strong to have been thus subdued. In Bohemia, accordingly, and Hungary, where there was a more steady spirit, they kept their ground. The reaction was not less conspicuous in other countries. It is asserted that the Huguenots had already lost more than two-thirds of their number in 1580;² comparatively, I presume, with twenty years before: and the change in their relative position is manifest from all the histories of this period. In the Netherlands, though the Seven United Provinces were slowly winning their civil and religious liberties at the sword's point, yet West Flanders, once in great measure Protestant, became Catholic before the end of the century; while the Walloon provinces were kept from swerving by some bishops of great eloquence and excellent lives, as well as by the influence of the Jesuits planted at St. Omer and Douay. At the close of this period of fifty years, the mischief done to the old church in its first decennium was very nearly repaired; the proportions of the two religions in Germany coincided with those which had existed at the Pacification of Passau. The Jesuits, however, had begun to encroach a little on the proper domain of the Lutheran Church: besides private conversions, which, on account of the rigor of the laws, not certainly less intolerant than in their own communion, could not be very prominent, they had sometimes hopes of the Protestant princes, and had once, in 1578, obtained the promise of John, King of Sweden, to embrace openly the Romish faith, as he had already done in secret to Possevin, an emissary despatched by the pope on this important errand. But the symptoms of an opposition, very formidable in a country which has never allowed its kings

¹ Ranke, p. 147.

² Ranke, *ii.* p. 121. The number seems rather startling.

to trifle with it, made this wavering monarch retrace his steps. His successor, Sigismund, went farther, and fell a victim to his zeal by being expelled from the kingdom.

15. This great revival of the Papal religion, after the shock it had sustained in the first part of the sixteenth century, ought for ever to restrain that temerity of prediction so frequent in our ears. As women sometimes believe the fashion of last year in dress to be wholly ridiculous, and incapable of being ever again adopted by any one solicitous about her beauty, so those who affect to pronounce on future events are equally confident against the possibility of a resurrection of opinions which the majority have for the time ceased to maintain. In the year 1560, every Protestant in Europe doubtless anticipated the overthrow of Popery: the Catholics could have found little else to warrant hope than their trust in Heaven. The late rush of many nations towards democratical opinions has not been so rapid and so general as the change of religion about that period. It is important and interesting to inquire what stemmed this current. We readily acknowledge the prudence, firmness, and unity of purpose, that for the most part distinguished the court of Rome, the obedience of its hierarchy, the severity of intolerant laws, and the searching rigor of the Inquisition, the resolute adherence of great princes to the Catholic faith, the influence of the Jesuits over education; but these either existed before, or would at least not have been sufficient to withstand an overwhelming force of opinion. It must be acknowledged that there was a principle of vitality in that religion, independent of its external strength. By the side of its secular pomp, its relaxation of morality, there had always been an intense flame of zeal and devotion. Superstition it might be in the many, fanaticism in a few; but both of these imply the qualities which, while they subsist, render a religion indestructible. That revival of an ardent zeal, through which the Franciscans had, in the thirteenth century, with some good and much more evil effect, spread a popular enthusiasm over Europe, was once more displayed in counteraction of those new doctrines, that themselves had drawn their life from a similar development of moral emotion.

16. Even in the court of Leo X., soon after the bursting forth of the Reformation in Saxony, a small body was

formed by men of rigid piety, and strenuous for a different species of reform. Sadolet, Caraffa (afterwards a rigid party in the church. Paul IV.), Cajetan, and Contareni, both the latter eminent in the annals of the church, were at the head of this party.¹ Without dwelling on what belongs strictly to ecclesiastical history, it is sufficient to say that they acquired much weight; and, while adhering generally to the doctrine of the church (though Contareni held the Lutheran tenets on justification), aimed steadily at a restoration of moral discipline, and the abolition of every notorious abuse. Several of the regular orders were reformed, while others were instituted, more active in sacerdotal duties than the rest. The Jesuits must be considered as the most perfect type of the rigid party. Whatever may be objected, perhaps not quite so early, to their system of casuistry, whatever want of scrupulousness may have been shown in their conduct, they were men who never swerved from the path of labor, and, it might be, suffering, in the cause which they deemed that of God. All self-sacrifice in such circumstances, especially of the highly-gifted and accomplished, though the bigot steels his heart and closes his eyes against it, excites the admiration of the unsophisticated part of mankind.

17. The Council of Trent, especially in its later sessions, its efforts displayed the antagonistic parties in the Roman Church; one struggling for lucrative abuses, one anxious to overthrow them. They may be called the Italian and Spanish parties: the first headed by the pope's legates, dreading above all things both the reforming spirit of Constance and Basle, and the independence either of princes or of national churches; the other actuated by much of the spirit of those councils, and tending to confirm that independence. The French and German prelates usually sided with the Spanish; and they were together strong enough to establish as a rule, that in every session a decree for reformation should accompany the declaration of doctrine. The council, interrupted in 1547 by the measure that Paul III. found it necessary for his own defence against these reformers to adopt, the translation of its sittings to Bologna, with which the Imperial prelates refused to comply, was opened again by Julius III. in 1552; and, having been once more suspended

¹ Banks, l. 122.

in the same year, resumed its labor for the last time under Pius IV. in 1562. It terminated in 1564, when the court of Rome, which, with the Italian prelates, had struggled hard to obstruct the redress of every grievance, compelled the more upright members of the council to let it close, after having effected such a reformation of discipline as they could obtain. The court was certainly successful in the contest, so far as it might be called one, of prerogative against liberty, and partially successful in the preservation of its lesser interests and means of influence. Yet it seems impossible to deny, that the effects of the Council of Trent were on the whole highly favorable to the church for whose benefit it was summoned. The Reformation would never have roused the whole north of Europe, had the people seen nothing in it but the technical problems of theology. It was against ambition and cupidity, sluggish ignorance and haughty pomp, that they took up arms. Hence the abolition of many long-established abuses by the honest zeal of the Spanish and Cisalpine fathers in that council took away much of the ground on which the prevalent disaffection rested.

18. We should be inclined to infer from the language of some contemporaries, that the council might have proceeded farther with more advantage than danger to their church, by complying with the earnest and repeated solicitations of the emperor, the Duke of Bavaria, and even the court of France, that the sacramental cup should be restored to the laity, and that the clergy should not be restrained from marriage. Upon this, however, it is not here for us to dilate. The policy of both concessions, but especially of the latter, was always questionable, and has not been demonstrated by the event. In its determinations of doctrine, the council was generally cautious to avoid extremes, and left, in many momentous questions of the controversy, such as the invocation of saints, no small latitude for private opinion. It has been thought by some, that they lost sight of this prudence in defining transubstantiation so rigidly as they did in 1551, and thus opposed an obstacle to the conversion of those who would have acquiesced in a more equivocal form of words. But, in truth, no alternative was left upon this point. Transubstantiation had been asserted by a prior council, the Fourth Lateran, in 1215, so positively, that to recede would have surrendered the main principle of the Catholic Church.

And it is also to be remembered, when we judge of what might have been done, as we fancy, with more prudence, that, if there was a good deal of policy in the decisions of the Council of Trent, there was no want also of conscientious sincerity; and that, whatever we may think of this doctrine, it was one which seemed of fundamental importance to the serious and obedient sons of the church.¹

19. There is some difficulty in proving for the Council of Trent that universality to which its adherents attach an infallible authority. And this was not held to be a matter of course by the great European powers. Even in France, the Tridentine decrees, in matters of faith, have not been formally received, though the Gallican Church has never called any of them in question: those relating to matters of discipline are distinctly held not obligatory. The Emperor Ferdinand seems to have hesitated about acknowledging the decisions of a council which had at least failed in the object for which it was professedly summoned,—

¹ A strange notion has been started of late years in England, that the Council of Trent made important innovations in the previously established doctrines of the Western Church; an hypothesis so paradoxical in respect to public opinion, and, it must be added, so prodigiously at variance with the known facts of ecclesiastical history, that we cannot but admire the facility with which it has been taken up. It will appear, by reading the accounts of the sessions of the council, either in Father Paul or in any more favorable historian, that, even in certain points, such as justification, which had not been clearly laid down before, the Tridentine decrees were mostly conformable with the sense of the majority of those doctors who had obtained the highest reputation; and that upon what are more usually reckoned the distinctive characteristics of the Church of Rome, namely, transubstantiation, purgatory, and invocation of the saints and the Virgin, they assert nothing but what had been so ingrafted into the faith of this part of Europe as to have been rejected by no one without suspicion or imputation of heresy. Perhaps Erasmus would not have acquiesced with good will in *all* the decrees of the council; but was Erasmus deemed orthodox? It is not impossible that the great hurry with which some controversies of considerable importance were despatched in the last sessions may have had as much to do with the short and vague

phrases employed in respect to them as the prudence I have attributed to the fathers; but the facts will remain the same on either supposition.—1839. [The persons alluded to in this note have since changed their ground, and discovered that the Council of Trent has not been quite so great an innovator as they had imagined.—1842.]

No general council ever contained so many persons of eminent learning and ability as that of Trent; nor is there ground for believing that any other ever investigated the questions before it with so much patience, acuteness, temper, and desire of truth. The early councils, unless they are greatly belied, would not bear comparison in these characteristics. Impartiality, and freedom from prejudices, no Protestant will attribute to the fathers of Trent; but where will he produce these qualities in an ecclesiastical synod? But it may be said that they had only one leading prejudice,—that of determining theological faith according to the tradition of the Catholic Church, as handed down to their own age. This one point of authority conceded, I am not aware that they can be proved to have decided wrong, or at least against all reasonable evidence. Let those who have imbibed a different opinion ask themselves whether they have read *Sespi* through with any attention, especially as to those sessions of the Tridentine Council which preceded its suspension in 1547.

the conciliation of all parties to the church. For we find, that, even after its close, he referred the chief points in controversy to George Cassander, a German theologian of very moderate sentiments and temper. Cassander wrote, at the emperor's request, his famous Consultation, wherein he passes in review every article in the Confession of Augsburg, so as to give, if possible, an interpretation consonant to that of the Catholic Church. Certain it is, that between Melanchthon's desire of concord in drawing up the Confession, and that of Cassander in judging of it, no great number of points seem to be left for dispute. In another treatise of Cassander, *De Officio Pii Viri in hoc Dissidio Religionis* (1561), he holds the same course that Erasmus had done before; blaming those who, on account of the stains in the church, would wholly subvert it, as well as those who erect the pope into a sort of deity, by setting up his authority as an infallible rule of faith. The rule of controversy laid down by Cassander is, Scripture explained by the tradition of the ancient church, which is best to be learned from the writings of those who lived from the age of Constantine to that of Gregory I.; because, during that period, the principal articles of faith were most discussed. Dupin observes, that the zeal of Cassander for the re-union and peace of the church made him yield too much to the Protestants, and advance some propositions that were too bold. But they were by no means satisfied with his concessions. This treatise was virulently attacked by Calvin, to whom Cassander replied. No one should hesitate to prefer the spirit of Cassander to that of Calvin; but it must be owned, that the practical consequence of his advice would have been to check the profession of the reformed religion, leaving amendment to those who had little disposition to amend any thing. Nor is it by any means unlikely that this conciliatory scheme, by extenuating disagreements, had a considerable influence in that cessation of the advance of Protestantism, or rather that recovery of lost ground by the opposite party, to which we have lately adverted, and of which more proofs were afterwards given.

20. We ought to reckon also among the principal causes of this change, those perpetual disputes, those irreconcilable animosities, that bigotry, above all, and persecuting spirit, which were exhibited in the Lutheran and Calvinistic Churches. Each began with a common prin-

Bigotry of
Protestant
churches.

ciple,—the necessity of an orthodox faith. But this orthodoxy meant evidently nothing more than their own belief, as opposed to that of their adversaries,—a belief acknowledged to be fallible, yet maintained as certain, rejecting authority in one breath, and appealing to it in the next, and claiming to rest on sure proofs of reason and Scripture, which their opponents were ready with just as much confidence to invalidate.

21. The principle of several controversies which agitated the two great divisions of the Protestant name was still that of the real presence. The Calvinists, as far as their meaning could be divined through a dense mist of nonsense which they purposely collected,¹ were little, if at all, less removed from the Romish and Lutheran parties than the disciples of Zwingle himself, who spoke out more perspicuously. Nor did the orthodox Lutherans fail to perceive this essential discrepancy. Melanchthon, incontestably the most eminent man of their church after the death of Luther, had obtained a great influence over the younger students of theology. But his opinions, half concealed as they were, and perhaps unsettled, had long been tending to a very different line from those of Luther. The deference exacted by the latter, and never withheld, kept them from any open dissension. But some, whose admiration for the founder of their church was not checked by any scruples at his doctrine, soon began to inveigh against the sacrifice of his favorite tenets, which Melanchthon seemed ready to make through timidity, as they believed, or false judgment. To the Romanists he was willing to concede the primacy of the pope and the jurisdiction of bishops; to the Helvetians he was suspected of leaning on the great controversy of the real presence; while, on the still more important questions of faith and works, he not only rejected the Antinomian exaggerations of the high Lutherans, but introduced a doctrine said to be nearly similar to that called Semi-Pelagian; according to which, the grace communicated to adult persons so as to draw them to God required a correspondent action of their own free will in order to become effectual. Those who held this tenet were called Synergists.² It appears to be the same, or nearly

¹ See some of this in Bossuet, *Variations des Eglises Protestantes*, l. ix. I do not much trust to Bossuet; but it would be too

easy to find similar evidence from our own writers.

² Mosheim; Bayle, art. "Synergistes."

so, as that adopted by the Arminians in the next century, but was not, perhaps, maintained by any of the schoolmen; nor does it seem consonant to the decisions of the Council of Trent, nor probably to the intention of those who compiled the articles of the English Church. It is easy, however, to be mistaken as to these theological subtleties, which those who write of them with most confidence do not really discriminate by any consistent or intelligible language.

22. There seems good reason to suspect, that the bitterness manifested by the rigid Lutherans against the new school was aggravated by some political events of this period; the university of Wittenberg, in which Melanchthon long resided, being subject to the elector Maurice, whose desertion of the Protestant confederacy and unjust acquisition of the electorate at the expense of the best friends of the Reformation, though partly expiated by his subsequent conduct, could never be forgiven by the adherents and subjects of the Ernestine line. Those first protectors of the reformed faith, now become the victims of his ambition, were reduced to the duchies of Weimar and Gotha, within the former of which the university of Jena, founded in 1559, was soon filled with the sternest zealots of Luther's school. Flacius Illyricus, most advantageously known as the chief compiler of the *Centuriæ Magdeburgenses*, was at the head of this university, and distinguished by his animosity against Melanchthon, whose gentle spirit was released by death from the contentions he abhorred, in 1560. Bossuet exaggerates the indecision of Melanchthon on many disputable questions, which, as far as it existed, is rather perhaps a matter of praise; but his want of firmness makes it not always easy to determine his real sentiments, especially in his letters, and somewhat impaired the dignity and sincerity of his mind.

23. After the death of Melanchthon, a controversy, begun by one Brentius, relating to the ubiquity, as it was called, of Christ's body, proceeded with much heat. It is sufficient to mention that it led to what is denominated the *Formula Concordiæ*, a declaration of faith on several matters of controversy, drawn up at Torgau in 1576, and subscribed by the Saxon and most other Lutheran Churches of Germany, though not by those of Brunswick, or of the Northern kingdoms. It was justly considered as a com-

plete victory of the rigid over the moderate party. The strict enforcement of subscription to this creed gave rise to a good deal of persecution against those who were called Crypto-Calvinists, or suspected of a secret bias towards the proscribed doctrine. Peucer, son-in-law of Melancthon, and editor of his works, was kept for eleven years in prison. And a very narrow spirit of orthodoxy prevailed for a century and a half afterwards in Lutheran theology. But, in consequence of this spirit, that theology has been almost entirely neglected and contemned in the rest of Europe, and not many of its books during that period are remembered by name.¹

24. Though it may be reckoned doubtful whether the Council of Trent did not repel some wavering Protestants by its unqualified re-enactment of the doctrine of transubstantiation, it prevented, at least, those controversies on the real presence which agitated the Protestant communions. But, in another more extensive and important province of theology, the decisions of the council, though cautiously drawn up, were far from precluding such differences of opinion as ultimately gave rise to a schism in the Church of Rome, and have had no small share in the decline of its power. It is said that some of the Dominican order, who could not but find in their most revered authority, Thomas Aquinas, a strong assertion of Augustin's scheme of divinity, were hardly content with some of the decrees at Trent, as leaving a door open to Semi-Pelagianism.² The controversy, however, was first raised by Baius, professor of divinity at Louvain, now chiefly remarkable as the precursor of Jansenius. Many propositions attributed to Baius were censured by the Sorbonne in 1560, and by a bull of Pius V. in 1567. He submitted to the latter; but his tenets, which are hardly distinguishable from those of Calvin, struck root, especially in the Low Countries, and seem to have passed from the disciples of Baius to the famous bishop of Ypres in the next century. The bull of Pius apparently goes much farther from the Calvinistic hypothesis than the Council of Trent had done. The Jansenist party,

¹ Hospinian, *Concordia Discors.* is my chief authority. He was a Swiss Calvinist, and of course very hostile to the Lutheran party. But Mosheim does not vindicate very strongly his own church. See also several articles in Bayle; and Eichborn, vi. part i. 234.

² Du Chesne, *Histoire du Jansenisme*,

vol. i. p. 8. This opinion is ascribed to Peter Soto, confessor to Charles V., who took a part in the reconversion of England under Mary. He is not to be confounded with the more celebrated Dominic Soto. Both these divines were distinguished ornaments of the Council of Trent.

in later times, maintained that it was not binding upon the church.¹

25. These disputes, after a few years, were revived and inflamed by the treatise of Molina, a Spanish Jesuit, in 1588, on free-will. In this he was charged with swerving as much from the right line on one side as Baius had been supposed to do on the other. His tenets, indeed, as usually represented, do not appear to differ from those maintained afterwards by the Arminians in Holland and England. But it has not been deemed orthodox in the Church of Rome to deviate ostensibly from the doctrine of Augustin in this controversy; and Thomas Aquinas, though not quite of equal authority in the church at large, was held almost infallible by the Dominicans, a powerful order, well stored with learning and logic, and already jealous of the rising influence of the Jesuits. Some of the latter did not adhere to the Semi-Pelagian theories of Molina; but the spirit of the order was roused, and they all exerted themselves successfully to screen his book from the condemnation which Clement VIII. was much inclined to pronounce upon it. They had before this time been accused of Pelagianism by the Thomists, and especially by the partisans of Baius, who procured from the universities of Louvain and Douay a censure of the tenets that some Jesuits had promulgated.²

26. The Protestant theologians did not fail to entangle themselves in this intricate wilderness. Melan-
Protestant tenets.
 thon drew a large portion of the Lutherans into what was afterwards called Arminianism; but the reformed churches, including the Helvetian, which, after the middle of the century, gave up many at least of those points of difference which

¹ Some of the tenets asserted in the articles of the Church of England are condemned in this bull, especially the 13th. Du Chesne, p. 78, *et post*. See Biogr. Univ., art. "Baius and Bayle." Du Chesne is reckoned an unfair historian by those who favor Baius.

² Du Chesne; Biogr. Univ., art. "Molina." The controversy had begun before the publication of Molina's treatise; and the faculty of Louvain censured thirty-one propositions of the Jesuits in 1587. Paris, however, refused to confirm the censure. Bellarmin, in 1588, drew up an abstract of the dispute by command of Sixtus V. In this he does not decide in favor of either side; but the pope declared the Jesuit

propositions to be *sana doctrina articuli*, p. 258. The appearance of Molina's book, which was thought to go much farther towards Pelagianism, renewed the flame. Clement VIII. was very desirous to condemn Molina; but Henry IV., who now favored the Jesuits, interfered for their honor. Cardinal Perron took the same side, and told the pope that a Protestant might subscribe the Dominican doctrine. Ranke, ii. 295, *et post*. Paul V. was also rather inclined against the Jesuits; but it would have been hard to mortify such good friends, and in 1607 he issued a declaration postponing the decision *sine die*. The Jesuits deemed themselves victorious, as in fact they were. Id., p. 363.

had distinguished them from that of Geneva, held the doctrine of Augustin on absolute predestination, on total depravity, and arbitrary irresistible grace.

27. A third source of intestine disunion lay deep in recesses **Trinitarian** beyond the soundings of human reason. The **controversy** doctrine of the Trinity, which theologians agree to call inscrutable, but which they do not fail to define and analyze with the most confident dogmatism, had already, as we have seen in a former passage, been investigated by some bold spirits with little regard to the established faith. They had soon, however, a terrible proof of the danger that still was to wait on such momentous aberrations from the prescribed line. Servetus, having, in 1553, published, at Vienne in Dauphiné, a new treatise, called *Christianismi Restitutio*, and escaping from thence, as he vainly hoped, to the Protestant city of Geneva, became a victim to the bigotry of the magistrates, instigated by Calvin, who had acquired an immense ascendancy over that republic.¹ He did not leave, as far as we know,

¹ This book is among the scarcest in the world, *ipsa raritate rarior*, as it is called by Schelhorn. "Il est reconnu," says De Bure, "pour le plus rare de tous les livres." It was long supposed that no copy existed except that belonging to Dr. Mead, afterwards to the Duke de la Vallère, and now in the Royal Library at Paris. But a second is said to be in the Imperial Library at Vienna; and Brunet observes, "On connoît à peine trois exemplaires," which seems to hint that there may be a third. Allwoerden, in his life of Servetus, published in 1727, did not know where any printed copy could be found; several libraries having been named by mistake. But there were at that time several manuscript copies, one of which he used himself. It had belonged to Samuel Crellius, and afterwards to La Crosse, from whom he had borrowed it, and was transcribed from a printed copy belonging to an Unitarian minister in Transylvania, who had obtained it in England between 1680 and 1670.

This celebrated book is a collection of several treatises, with the general title, *Christianismi Restitutio*. But that of the first and most remarkable part has been differently given. According to a letter from the Abbé Rive, librarian to the Duke de la Vallère, to Dutens, which the latter has published in the second edition of his *Origines des Découvertes attribuées aux Modernes*, vol. 8. p. 369, all former writers on the subject have been incorrect. The difference, however, is but in one word.

In Sandius, Nicéron, Allwoerden, and, I suppose, others, the title runs: "De Trinitate Divina, quod in ea non sit *indivisibilis* trium rerum illusio, sed vera substantiæ Dei manifestatio in verbo, et communicatio in spiritu, libri vii." The Abbé Rive gives the word *inseparabilis*; and this I find also in the additions of Simler to the Bibliotheca Universitatis of Gessner, to which M. Rive did not advert. In Allwoerden, however, a distinct heading is given to the 6th and 7th dialogues, wherein the same title is repeated, with the word *inseparabilis* instead of *indivisibilis*. It is remarked in a note, by Rive or Dutens, that it was a gross error to put *indivisibilis*, as it makes Servetus say the contrary of what his system requires. I am not entirely of this opinion; and if I understand the system of Servetus at all, the word *indivisibilis* is very intelligible. De Bure, who seems to write from personal inspection of the same copy, which he supposed to be unique, gives the title with *indivisibilis*. The *Christianismi Restitutio* was reprinted at Nuremberg, about 1790, in the same form as the original edition: but I am not aware which word is used in the titlepage; nor would the evidence of a modern reprint, possibly not taken immediately from a printed copy, be conclusive.

The Life of Servetus by Allwoerden, Helmstadt, 1727, is partly founded on materials collected by Mochalm, who put them into the author's hands. Barbier is much mistaken in placing it among *peca*

any peculiar disciples. Many, however, among the German Anabaptists, held tenets not unlike those of the ancient Arians. Several persons, chiefly foreigners, were burned for such heresies in England under Edward VI., Elizabeth, and James. These Anabaptists were not very learned or conspicuous advocates of their opinions; but some of the Italian confessors of Protestantism were of more importance. Several of these were reputed to be Arians. None, however, became so celebrated as Lælius Socinus, a young man of considerable ability,

donymous works, as if Allwoerden had been a fictitious denomination of Moshelm. *Dictionnaire des Anonymes* (1824), iii. 556. The book contains, even in the titlepage, all possible vouchers for its authenticity. Moshelm himself says, in a letter to Allwoerden, "Non dubitavi negotium hoc tibi committere, atque Historiam Serveti concinnandam et apte construendam tradere." But it appears that Allwoerden added much from other sources, so that it cannot reasonably be called the work of any one else. The *Biographie Universelle* ascribes to Moshelm a Latin History of Servetus, Helmstadt, 1787; but, as I believe, by confusion with the former. They also mention a German work by Moshelm on the same subject in 1748. See *Biogr. Univ.*, arts. "Moshelm and Servetus."

The analysis of the *Christianismi Restitutio*, given by Allwoerden, is very meagre; but he promises a fuller account, which never appeared. It is a far more extensive scheme of theology than had been promulgated by Servetus in his first treatises; the most interesting of his opinions being, of course, those which brought him to the stake. He distinctly held the divinity of Christ. "Dialogus secundus modum generationis Christi docet, quod ipse non sit creatus nec finitæ potentie, sed vere adorandus verusque Deus."—Allwoerden, p. 214. He probably ascribed this divinity to the presence of the Logos, as a manifestation of God by that name, but denied its distinct personality in the sense of an intelligent being different from the Father. Many others may have said something of the same kind, but in more cautious language, and respecting more the conventional phraseology of theologians. "Ille crucem, hic diadema." Servetus, in fact, was burned, not so much for his heresies, as for some personal offence he had several years before given to Calvin. The latter wrote to Bolsec in 1546, "Servetus cupit huc venire, sed a me acerbitus. Ego autem nunquam committam, ut fidem meam entenus obstructam habeat. Jam enim constitutum habeo, si veniat, nunquam pati ut salvus exeat."—Allwoerden,

p. 43. A similar letter to Farel differs in some phrases, and especially by the word *vivus* for *salvus*. The latter was published by Wytenbogart, in an ecclesiastical history written in Dutch. Servetus had, in some printed letters, charged Calvin with many errors, which seems to have exasperated the great reformer's temper, so as to make him resolve on what he afterwards executed.

The death of Servetus has perhaps as many circumstances of aggravation as any execution for heresy that ever took place. One of these, and among the most striking, is, that he was not the subject of Geneva, nor domiciled in the city; nor had the *Christianismi Restitutio* been published there, but at Vienne. According to our laws, and those, I believe, of most civilised nations, he was not amenable to the tribunals of the republic.

The tenets of Servetus are not easily ascertained in all respects, nor very interesting to the reader. Some of them were considered infidel, and even pantheistical; but there can be little ground for such imputations, when we consider the tenor of his writings, and the fate which he might have escaped by a retraction. It should be said in justice to Calvin, that he declares himself to have endeavored to obtain a commutation of the sentence for a milder kind of death. "Genus mortis conati sumus mutare, sed frustra."—Allwoerden, p. 106. But he has never recovered, in the eyes of posterity, the blow this gave to his moral reputation, which the Arminians, as well as Socinians, were always anxious to deprecate. "De Serveto," says Grotius, "ideo certi aliquid pronuntiare ausus non sum, quia causam ejus non bene didici; neque Calvino ejus hosti capitali credere audeo, cum sciam quam inique et virulente idem ille Calvinus tractaverit viros multo se meliores Cassandrum, Balduinum, Castellonem."—Grot. *Op. Theolog.*, iv. 639. Of Servetus and his opinions, he says, in another place, very fairly, "Est in illo negotio difficillimo facilis error."—p. 665.

who is reckoned the proper founder of that sect which takes its name from his family. Prudently shunning the fate of Servetus, he neither published any thing, nor permitted his tenets to be openly known. He was, however, in Poland not long after the commencement of this period; and there seems reason to believe that he left writings, which, coming into the hands of some persons in that country who had already adopted the Arian hypothesis, induced them to diverge still farther from the orthodox line. The Anti-Trinitarians became numerous among the Polish Protestants; and in 1565, having separated from the rest, they began to appear as a distinct society. Faustus, nephew of Lælius Socinus, joined them about 1578; and, acquiring a great ascendancy by his talents, gave a name to the sect, though their creed was already conformable to his own. An university, or rather academy, for it never obtained a legal foundation, established at Racow, a small town belonging to a Polish nobleman of their persuasion, about 1570, sent forth men of considerable eminence and great zeal in the propagation of their tenets. These, indeed, chiefly belong to the ensuing century; but, before the termination of the present, they had begun to circulate books in Holland.¹

28. As this is a literary, rather than an ecclesiastical history, we shall neither advert to the less learned sectaries, nor speak of controversies which had chiefly a local importance, such as those of the English Puritans with the established church. Hooker's Ecclesiastical Polity will claim attention in a subsequent chapter.

29. Thus, in the second period of the Reformation, those ominous symptoms which had appeared in its earlier stage, disunion, virulence, bigotry, intolerance, far from yielding to any benignant influence, grew more inveterate and incurable. Yet some there were, even in this century, who laid the foundations of a more charitable and rational indulgence to diversities of judgment, which the principle of the Reformation itself had in some measure sanctioned. It may be said that this tolerant spirit rose out of the ashes of Servetus. The right of civil magistrates to punish heresy with death had been already impugned by some Protestant theologians as well as by Erasmus. Luther had declared

¹ Lubieniec, Hist. Reformat. Poloni- Bayle, art. "Socinus;" Mosheim: Dupin; ces; Ross, History of Racovian Catechism; Eichhorn.

against it ; and though Zwingle, who had maintained the same principle as Luther, has been charged with having afterwards approved the drowning of some Anabaptists in the Lake of Zurich, it does not appear that his language requires such an interpretation. The early Anabaptists, indeed, having been seditious and unmanageable to the greatest degree, it is not easy to show that they were put to death simply on account of their religion. But the execution of Servetus, with circumstances of so much cruelty, and with no possible pretext but the error of his opinions, brought home to the minds of serious men the importance of considering whether a mere persuasion of the truth of our own doctrines can justify the infliction of capital punishment on those who dissent from them ; and how far we can consistently reprobate the persecutions of the Church of Rome, while acting so closely after her example. But it was dangerous to withstand openly the rancor of the ecclesiastics domineering in the Protestant Churches, or the usual bigotry of the multitude. Melancthon himself, tolerant by nature, and knowing enough of the spirit of persecution which disturbed his peace, was yet unfortunately led by timidity to express, in a letter to Beza, his approbation of the death of Servetus, though he admits that some saw it in a different light. Calvin, early in 1554, published a dissertation to vindicate the magistrates of Geneva in their dealings with this heretic. But Sebastian Castalio, under the name of Martin Bellius, ventured to reply in a little tract, entitled *De Hæreticis quomodo cum iis agendum sit variorum Sententiæ*. This is a collation of different passages from the fathers and modern authors in favor of toleration, to which he prefixed a letter of his own to the Duke of Wirtemberg, more valuable than the rest of the work ; and, though written in the cautious style required by the times, containing the pith of those arguments which have ultimately triumphed in almost every part of Europe. The impossibility of forcing belief, the obscurity and insignificance of many disputed questions, the sympathy which the fortitude of heretics produced, and other leading topics, are well touched in this very short tract ; for the preface does not exceed twenty-eight pages in 16mo.¹

¹ This little book has been attributed by some to Lælius Socinus ; I think Castalio more probable. Castalio entertained very different sentiments from those of Beza on some theological points, as appears by his dialogues on predestination and free-will, which are opposed to the Augustinian system then generally prevalent. He seems

30. Beza answered Castalio, whom he perfectly knew under the mask of Bellius, in a much longer treatise, *De Hæreticis a Civili Magistratu Puniendis*. It is unnecessary to say that his tone is that of a man who is sure of having the civil power on his side. As to capital punishments for heresy, he acknowledges that he has to contend not only with such sceptics as Castalio, but with some pious and learned men.¹ He justifies their infliction, however, by the magnitude of the crime, and by the Mosaic law, as well as by precedents in Jewish and Christian history. Calvin, he positively asserts, used his influence that the death of Servetus might not be by fire, for the truth of which he appeals to the Senate; but, though most lenient in general, they had deemed no less expiation sufficient for such impiety.²

31. A treatise written in a similar spirit to that of Castalio, by Aconcio, one of the numerous exiles from Italy, *De Stratagematibus Satanae*, Basle, 1565, deserves some notice in the history of opinions, because it is, perhaps, the first wherein the limitation of fundamental articles of Christianity, to a small number, is laid down at considerable length. He instances, among doctrines which he does not reckon fundamental, those of the real presence and of the Trinity; and, in general, such as are not either expressed in Scripture or deducible from it by unequivocal reasoning.³ Aconcio inveighs against capital punishments for heresy; but his argument, like that of Castalio, is good against every minor penalty. "If the clergy," he says, "once get the upper hand, and carry this point, that, as soon as one opens his mouth, the executioner shall be called in to cut all knots with his knife, what will become of the study of Scripture? They will think it very little worth while to trouble their heads with it; and, if I may presume to say so, will set up every fancy of their own for truth. O unhappy times! O wretched posterity! if we abandon the arms by which alone we can subdue our adversary." Aconcio was not improbably an Arian: this may be surmised, not only because he was an Italian Protes-

also to have approximated to the Sabellian theories of Servetus on the Trinity. See p. 144, edit. 1613.

¹ "Non modo cum nostris academicis, sed etiam cum plis alloqui et eruditis hominibus mihi negotium fore prospicio." — p. 206. Bayle has an excellent remark (See, note F.) on this controversy.

² "Sed tanta erat ejus hominis rabies, tam execranda tamque horrenda impietas, ut Senatus alloqui clementissimus solis flammis explari posse existimavit." — p. 91.

³ The account given of this book in the *Biographie Universelle* is not accurate: a better will be found in Bayle.

tant, and because he seems to intimate it in some passages of his treatise, but on the authority of Strype, who mentions him as reputed to be such while belonging to a small congregation of refugees in London.¹ This book attracted a good deal of notice: it was translated both into French and English; and, in one language or another, went through several editions. In the next century, it became of much authority with the Arminians of Holland.

32. Mino Celso, of Siena, and another of the same class of refugees, in a long and elaborate argument against persecution, *De Hæreticis Capitali Supplicio non Afficiendis*, quotes several authorities from writers of the sixteenth century in his favor.² We should add to these advocates of toleration the name of Theodore Koornhert, who courageously stood up in Holland against one of the most encroaching and bigoted hierarchies of that age. Koornhert, averse in other points to the authority of Calvin and Beza, seems to have been a precursor of Arminius; but he is chiefly known by a treatise against capital punishment for heresy, published in Latin after his death. It is extremely scarce; and I have met with no author, except Bayle and Brandt, who speaks of it from direct knowledge.³ Thus, at the end of the sixteenth century, the simple proposition, that men for holding or declaring heterodox opinions in religion ought not to be burned alive, or otherwise put to death, was itself little else than a sort of heterodoxy; and, though many privately must have been persuaded of its truth, the Protestant churches were as far from acknowledging it as that of Rome. No one had yet pretended to assert the general right of religious worship, which, in fact, was rarely or never conceded to the Romanists in a Protestant country, though the Huguenots

¹ Strype's *Life of Grindal*, p. 42; see also Bayle. Elizabeth gave him a pension for a book on fortification.

² Celso was formerly supposed to be a fictitious person; but the contrary has been established. The book was published in 1584, but without name of place. He quotes Aconclo frequently. The following passage seems to refer to Servetus: "Superioribus annis, ad hæretici cujusdam in flammis constantiam, ut ex fide dignis accepit, plures ex astantibus sanæ doctrinæ viri, non posse id sine Dei spiritu fieri persuasum habentes, ac propterea hæreticum martyrem esse plane credentes, ejus hæresin pro veritate com-

plexi, in fide naufragium fecerunt."—fol. 109.

³ Bayle, *Biogr. Univ.*: Brandt, *Hist. de la Reformation des Provinces Unies*, l. 436. Lipsius had, in his *Politica*, inveighed against the toleration of more religions than one in a commonwealth. "Ure, seca, ut membrum potius aliquod, quam totum corpus interest." Koornhert answered this, dedicating his answer to the magistrates of Leyden, who, however, thought fit to publish that they did not accept the dedication, and requested that those who read Koornhert would read also the reply of Lipsius, *ibid.* This was in 1590, and Koornhert died the same year.

shed oceans of blood to secure the same privilege for themselves.

83. In the concluding part of the century, the Protestant cause, though not politically unprosperous, but rather manifesting some additional strength through the great energies put forth by England and Holland, was less and less victorious in the conflict of opinion. It might, perhaps, seem to a spectator that it gained more in France by the dissolution of the League and the establishment of a perfect toleration, sustained by extraordinary securities in the Edict of Nantes, than it lost by the conformity of Henry IV. to the Catholic religion. But, if this is considered more deeply, the advantage will appear far greater on the other side; for this precedent, in the case of a man so conspicuous, would easily serve all who might fancy they had any public interest to excuse them, from which the transition would not be long to the care of their own. After this time, accordingly, we find more numerous conversions of the Huguenots, especially the nobler classes, than before. They were furnished with a pretext by an unlucky circumstance. In a public conference, held at Fontainebleau in 1600, before Henry IV., from which great expectation had been raised, Du Plessis Mornay, a man of the noblest character, but, though very learned as a gentleman, more fitted to maintain his religion in the field than in the schools, was signally worsted, having been supplied with forged or impertinent quotations from the fathers, which his antagonist, Perron, easily exposed. Casaubon, who was present, speaks with shame, but without reserve, of his defeat; and it was an additional mortification that the king pretended ever afterwards to have been more thoroughly persuaded by this conference that he had embraced the truth, as well as gained a crown, by abandoning the Protestant side.¹

84. The men of letters had another example, about the same time, in one of the most distinguished of their fraternity,

¹ Scaliger, it must be observed, praises very highly the book of Du Plessis Mornay on the Mass, and says that no one after Calvin and Beza had written so well; though he owns that he would have done better not to dispute about religion before the king. *Scaligerana Secunda*, p. 461. Du Plessis himself, in a publication after the conference of Fontainebleau, retorted

the charge of falsified quotations on Perron. I shall quote hereafter what Casaubon has said on the subject. See the article "Mornay" in the *Biographie Universelle*, in which, though the signature seems to indicate a descendant or relation, the inaccuracy of the quotations is acknowledged.

Justus Lipsius. He left Leyden on some pretence in 1591, for the Spanish Low Countries, and soon afterwards embraced the Romish faith. Lest his conversion should be suspected, Lipsius disgraced a name, great at least in literature, by writing in favor of the local superstitions of those bigoted provinces. It is true, however, that some, though the lesser, portion of his critical works were published after his change of religion.

35. The controversial divinity poured forth during this period is now little remembered. In England it may be thought necessary to mention Jewell's celebrated Apology. This short book is written with spirit; the style is terse, the arguments pointed, the authorities much to the purpose, so that its effects are not surprising. This treatise is written in Latin; his Defence of the Apology, a much more diffuse work, in English. Upon the merits of the controversy of Jewell with the Jesuit Harding, which this defence embraces, I am not competent to give any opinion: in length and learning, it far surpasses our earlier polemical literature.

36. Notwithstanding the high reputation which Jewell obtained by his surprising memory and indefatigable reading, it cannot be said that many English theologians of the reign of Elizabeth were eminent for that learning which was required for ecclesiastical controversy. Their writings are neither numerous nor profound. Some exceptions ought to be made. Hooker was sufficiently versed in the fathers; and he possessed also a far more extensive knowledge of the philosophical writers of antiquity than any others could pretend. The science of morals, according to Mosheim, or rather of casuistry, which Calvin had left in a rude and imperfect state, is confessed to have been first reduced into some kind of form, and explained with some accuracy and precision, by Perkins, whose works, however, were not published before the next century.¹ Hugh Broughton was deep in Jewish erudition. Whitaker and Nowell ought also to be mentioned. It would not be difficult to extract a few more names from biographical collections, but names so obscure that we could not easily bring their merit as scholars to any sufficient test. Sandys's sermons may be called perhaps good, but certainly not very distinguished.

¹ Mosheim; Chalmers.

The most eminently learned man of the queen's reign seems to have been Dr. John Rainolds; and a foreign author of the last century, Colomies, places him among the first six in copiousness of erudition whom the Protestant churches had produced.¹ Yet his works are, I presume, read by nobody, nor am I aware that they are ever quoted; and Rainolds himself is chiefly known by the anecdote, that, having been educated in the Church of Rome, as his brother was in the Protestant communion, they mutually converted each other in the course of disputation. Rainolds was on the Puritan side, and took a part in the Hampton-Court conference.

37. As the century drew near its close, the Church of Rome brought forward her most renowned and formidable champion, Bellarmin, a Jesuit, and afterwards a cardinal. No one had entered the field on that side with more acuteness, no one had displayed more skill in marshalling the various arguments of controversial theology, so as to support each other, and serve the grand purpose of church authority. "He does not often," says Dupin, "employ reasoning, but relies on the textual authority of Scripture, of the councils, the fathers, and the consent of the theologians,—seldom quitting his subject or omitting any passage useful to his argument,—giving the objections fairly, and answering them in few words. His style is not so elegant as that of writers who have made it their object, but clear, neat, and brief, without dryness or barbarism. He knew well the tenets of Protestants, and states them faithfully, avoiding the invective so common with controversial writers." It is, nevertheless, alleged by his opponents, and will not seem incredible to those who know what polemical theology has always been, that he attempts to deceive the reader, and argues only in the interests of his cause.²

¹ Colomesiana. The other five are Usher, Gataker, Blondel, Petit, and Borchart. See also Blount, Baillet, and Chalmers, for testimonies to Rainolds, who died in 1607. Scailger regrets his death, as a loss to all Protestant churches, as well as that of England. Wood admits that Rainolds was "a man of infinite reading, and of a vast memory;" but laments that, after he was chosen divinity-lecturer at Oxford in 1598, the face of the university was much changed towards Puritanism. Hist. and Antiq. In the Athens, ii. 14, he gives a very high character of Rainolds, on the authority of Bishop Hall

and others; and a long list of his works. But, as he wanted a biographer, he has become obscure in comparison with Jewell, who probably was not at all his superior.

² [Casanbon, in one of his epistles, which I quote from Blount, not having observed the passage, says with great acrimony: "Est tamen Baronius Bellarmino melior homine ad atrocitas, sophismata, mendacia apto, nulli alii rei idoneo. Norma illius viri non est sacra scriptura, sed Hibido pape quem ut deum in terris consistat, quam scolaste, quam sepe mentitur! — 1842.]

38. Bellarmin, if we may believe Du Perron, was not unlearned in Greek;¹ but it is positively asserted, on the other side, that he could hardly read it, and that he quotes the writers in that language only from translations. Nor has his critical judgment been much esteemed. But his abilities are best testified by Protestant theologians, not only in their terms of eulogy, but indirectly in the peculiar zeal with which they chose him as their worthiest adversary. More than half a dozen books in the next fifty years bear the title of *Anti-Bellarminus*: it seemed as if the victory must remain with those who should bear away the *spolia optima* of this hostile general. The Catholic writers, on the other hand, borrow every thing, it has been said, from Bellarmin, as the poets do from Homer.²

39. In the hands of Bellarmin, and other strenuous advocates of the church, no point of controversy was neglected. But, in a general view, we may justly say ^{Topics of controversy changed.} that the heat of battle was not in the same part of the field as before. Luther and his immediate disciples held nothing so vital as the tenet of justification by faith alone, while the arguments of Eckius and Cajetan were chiefly designed to maintain the modification of doctrine on that subject which had been handed down to them by the fathers and schoolmen. The differences of the two parties, as to the mode of corporeal presence in the eucharist, though quite sufficient to keep them asunder, could hardly bear much controversy; inasmuch as the primitive writers, to whom it was usual to appeal, have not, as is universally agreed, drawn these metaphysical distinctions with much preciseness. But when the Helvetic churches, and those bearing the general name of Reformed, became, after the middle of the century, as prominent, to say the least, in theological literature as the Lutheran, this controversy acquired much greater importance; the persecutions in England and the Netherlands were principally directed against this single heresy of denying the real presence, and the disputes of the press turned so generally upon no other topic.

40. In the last part of the century, through the influence of some political circumstances, we find a new theme of ^{It turns on Papal power.} polemical discussion, more peculiarly characteristic

¹ Perroniana.

part ii. p. 30; Andréa, xviii. 248; Nicéron,

² Dupin; Bayle; Blount; Elchhorn, vi.

vol. xxxi.

of the age. Before the appearance of the early reformers, a republican or aristocratic spirit in ecclesiastical polity, strengthened by the decrees of the Councils of Constance and Basle, by the co-operation, in some instances, of the national church with the state in redressing or demanding the redress of abuses, and certainly also both by the vices of the court of Rome, and its diversion to local politics, had fully counterbalanced, or even in a great measure silenced, the bold pretensions of the school of Hildebrand. In such a lax notion of Papal authority, prevalent in Cisalpine Europe, the Protestant Reformation had found one source of its success. But for this cause the theory itself lost ground in the Catholic Church. At the Council of Trent, the aristocratic or episcopal party, though it seemed to display itself in great strength, comprising the representatives of the Spanish and Gallican churches, was for the most part foiled in questions that touched the limitations of Papal supremacy. From this time, the latter power became lord of the ascendant. "No Catholic," says Schmidt, "dared after the Reformation to say one hundredth part of what Gerson, Peter d' Ailly, and many others, had openly preached." The same instinct, of which we may observe the workings in the present day, then also taught the subjects of the church that it was no time to betray jealousy of their own government, when the public enemy was at their gates.

41. In this resuscitation of the court of Rome, that is, of the Papal authority, in contradistinction to the general doctrine and discipline of the Catholic Church, much, This upheld by the Jesuits. or rather most, was due to the Jesuits. Obedience, not to that abstraction of theologians, the Catholic Church, a shadow eluding the touch and vanishing into emptiness before the inquiring eye, but to its living, acting centre, the one man, was their vow, their duty, their function. They maintained, therefore, if not quite for the first time, yet with little countenance from the great authorities of the schools, his personal infallibility in matters of faith. They asserted his superiority to general councils, his prerogative of dispensing with all the canons of the church, on grounds of spiritual expediency, whereof he alone could judge. As they grew bolder, some went on to pronounce even the divine laws subject to this control; but it cannot be said that a principle, which seemed so paradoxical, though per-

haps only a consequence from their assumptions, was generally received.

42. But the most striking consequence of this novel position of the Papacy was the renewal of its claims to temporal power, or, in stricter language, to pronounce the forfeiture of it by lawful sovereigns for offences against religion. This pretension of the Holy See, though certainly not abandoned, had in a considerable degree lain dormant in that period of comparative weakness which followed the great schism of the fourteenth century. Paul III. deprived Henry VIII. of his dominions, as far as a bull could have that effect: but the deposing power was not generally asserted with much spirit against the first princes who embraced the Reformation. In this second part of the century, however, the see of Rome was filled by men of stern zeal and intrepid ambition, aided by the Jesuits and other regulars with an energy unknown before, and favored also by the political interests of the greatest monarch in Christendom. Two circumstances of the utmost importance gave them occasion to scour the rust away from their ancient weapons,—the final prostration of the Romish faith in England by Elizabeth, and the devolution of the French crown on a Protestant heir. Incensed by the former event, Pius V., the representative of the most rigid party in the church, issued in 1570 his famous bull, releasing English Catholics from their allegiance to the queen, and depriving her of all right and title to the throne. Elizabeth and her parliament retaliated by augmented severities of law against these unfortunate subjects, who had little reason to thank the Jesuits for announcing maxims of rebellion which it was not easy to carry into effect. Allen and Persons, secure at St. Omer and Douay, proclaimed the sacred duty of resisting a prince who should break his faith with God and the people; especially when the supreme governor of the church, whose function it is to watch over its welfare, and separate the leprous from the clean, has adjudged the cause.

43. In the war of the League, men became still more familiar with this tenet. Those who fought under that banner did not all acknowledge, or at least would not in other circumstances have admitted, the pope's deposing power; but no faction will reject a false principle that adds strength to its side. Philip II., though ready enough to treat

the see of Rome as sharply and rudely as the Italians do their saints when refractory, found it his interest to encourage a doctrine so dangerous to monarchy, when it was directed against Elizabeth and Henry. For this reason, we may read with less surprise in Balthazar Ayala, a layman, a lawyer, and judge-advocate in the armies of Spain, the most unambiguous and unlimited assertion of the deposing theory: "Kings abusing their power may be variously compelled," he says, "by the sovereign pontiff to act justly; for he is the earthly vicegerent of God, from whom he has received both swords, temporal as well as spiritual, for the peace and preservation of the Christian commonwealth. Nor can he only control, if it is for the good of this commonwealth, but even depose kings; as God, whose delegate he is, deprived Saul of his kingdom, and as Pope Zachary released the Franks from their allegiance to Childeric."¹

44. Bellarmin, the brilliant advocate of whom we have already spoken, amidst the other disputes of the Protestant quarrel, did not hesitate to sustain the Papal authority in its amplest extension. His treatise, *De Summo Pontifice, Capite Totius Militantis Ecclesie*, forms a portion, and by no means the least important, of those entitled *The Controversies of Bellarmin*; and first appeared separately in 1586. The pope, he asserts, has no direct temporal authority in the dominions of Christian princes: he cannot interfere with their merely civil affairs, unless they are his feudal vassals; but indirectly, that is, for the sake of some spiritual advantage, all things are submitted to his disposal. He cannot depose these princes, even for a just cause, as their immediate superior, unless they are feudally his vassals; but he can take away and give to others their kingdoms, if the salvation of souls require it.² We shall observe hereafter how artfully this Papal scheme was combined with the more captivating tenets of popular sovereignty; each designed for the special case, that of Henry IV., whose legitimate rights, established by the constitution of France, it was expected by this joint effort to overthrow.

45. Two methods of delivering theological doctrine had prevailed in the Catholic Church for many ages. The one.

¹ Ayala, *De Jure et Officiis Bellicis* (Antwerp, 1597), p. 22.

² Ranke, H. 152.

called positive, was dogmatic rather than argumentative, deducing its tenets from immediate authorities of Scripture or of the fathers, which it interpreted and explained for its own purpose. It was a received principle, conveniently for this system of interpretation, that most parts of Scripture had a plurality of meaning; and that the allegorical or analogical senses were as much to be sought as the primary and literal. The scholastic theology, on the other hand, which acquired its name because it was frequently heard in the schools of divinity, and employed the weapons of dialectics, was a scheme of inferences drawn, with all the subtilty of reasoning, from the same fundamental principles of authority, the Scriptures, the fathers, the councils of the church. It must be evident upon reflection, that where many thousand propositions, or sentences easily convertible into them, had acquired the rank of indisputable truths, it was not difficult to raise a specious structure of connected syllogisms; and hence the theology of the schools was a series of inferences from the acknowledged standards of orthodoxy, as their physics were from Aristotle, and their metaphysics from a mixture of the two.

46. The scholastic method, affecting a complete and scientific form, led to the compilation of theological systems, generally called Loci Communes. These were very common in the sixteenth and seventeenth centuries, both in the Church of Rome, and, after some time, in the two Protestant communions. But Luther, though at first he bestowed immense praise upon the Loci Communes of Melancthon, grew unfavorable to all systematic theology. His own writings belong to that class we call positive. They deal with the interpretation of Scripture and the expansion of its literal meaning. Luther rejected, except in a very sparing application, the search after allegorical senses. Melancthon also, and in general the divines of the Augsburg confession, adhered chiefly to the principle of single interpretation.¹

47. The Institutes of Calvin, which belong to the preceding part of the century, though not entitled Loci Communes, may be reckoned a full system of deductive theology. Wolfgang Musculus published a treatise with the usual title. It should be observed, that, in the Lutheran

¹ Eichhorn, *Gesch. der Cultur*, vi. part i. p. 175; Mosheim, *cent. 16, sect. 3, part II.*
VOL. II. 7

Church, the ancient method of scholastic theology revived after the middle of this century, especially in the divines of Melancthon's party; one of whose characteristics was a greater deference to ecclesiastical usage and opinion than the more rigid Lutherans would endure to pay. The *Loci Theologici* of Chemnitz and those of Strigelius were, in their age, of great reputation; the former, by one of the compilers of the *Formula Concordiæ*, might be read without risk of finding those heterodoxies of Melancthon which the latter was supposed to exhibit.¹

48. In the Church of Rome, the scholastic theology retained an undisputed respect: it was for the heretical Protestants to dread a method of keen logic, by which their sophistry was cut through. The most remarkable book of this kind, which falls within the sixteenth century, is the *Loci Theologici* of Melchior Canus, published at Salamanca in 1563, three years after the death of the author, a Dominican, and professor in that university. It is, of course, the theology of the reign and country of Philip II.; but Canus was a man acquainted with history, philosophy, and ancient literature. Eichhorn, after giving several pages to an abstract of this volume, pronounces it worthy to be still read. It may be seen by his analysis, how Canus, after the manner of the schoolmen, incorporated philosophical with theological science. Dupin, whose abstract is rather different in substance, calls this an excellent work, and written with all the elegance we could desire.²

49. Catharin, one of the theologians most prominent in the Council of Trent, though he seems not to have incurred the charge of heresy, went farther from the doctrine of Augustin and Aquinas than was deemed strictly orthodox in the Catholic Church. He framed a theory to reconcile predestination with the universality of grace, which has since been known in this country by the name of Baxterianism, and is, I believe, adopted by many divines at this day. Dupin, however, calls it a new invention, unknown to the ancient fathers, and never received in the schools. It has been followed, he adds, by nobody.

50. In the critical and expository department of theological literature, much was written during this period, forming

¹ Eichhorn, 236; Mosheim.

² Eichhorn, p. 216-227; Dupin, cent. 16, book 6.

no small proportion of the great collection called *Critici Sacri*. In the Romish Church we may distinguish the Jesuit Maldonat, whose commentaries on the evangelists have been highly praised by theologians of the Protestant side; and among these we may name Calvin and Beza, who occupy the highest place,¹ while below them are ranked Bullinger, Zanchius, Musculus, Chemnitz, and several more. But I believe, that, even in the reviving appetite for obsolete theology, few of these writers have yet attracted much attention. A polemical spirit, it is observed by Eichhorn, penetrated all theological science, not only in dogmatical writings, but in those of mere interpretation: in catechisms, in sermons, in ecclesiastical history, we find the author armed for combat, and always standing in imagination before an enemy.

51. A regular and copious history of the church, from the primitive ages to the Reformation itself, was first given by the Lutherans under the title, *Centuriæ Magdeburgenses*, from the name of the city where it was compiled. The principal among several authors concerned, usually called *Centuriatores*, was Flacius Illyricus, a most inveterate enemy of Melancthon. This work has been more than once reprinted, and is still, in point of truth and original research, the most considerable ecclesiastical history on the Protestant side. Mosheim, or his translator, calls this an immortal work;² and Eichhorn speaks of it in strong terms of admiration for the boldness of the enterprise, the laboriousness of the execution, the spirit with which it cleared away a mass of fable, and placed ecclesiastical history on an authentic basis. The faults, both those springing from the imperfect knowledge and from the prejudices of the compilers, are equally conspicuous.³ Nearly forty years afterwards, between the

¹ "Litteras sacras," says Scaliger of Calvin, "tractavit ut tractanda sunt, vere inquam et pure ac simpliciter sine ullis argutationibus scholasticis, et divino vir præditus ingenio multa divinavit quæ non nisi a lingue Hebraicæ peritissimis (enjuamodi tamen ipse non erat), divinari possunt." — Scaligerana Prima. A more detailed, and apparently a not uncandid, statement of Calvin's character as a commentator on Scripture, will be found in Simon. *Hist. Critique du Vieux Testament*. He sets him, in this respect, much above Luther. See also Blount, art. "Calvin."

Scaliger does not esteem much the learning of Beza, and blames him for affecting to despise Erasmus as a commentator. I have named Beza in the text as superior to Zanchius and others, in deference to common reputation: for I am wholly ignorant of the writings of all.

² Cent. 16, sect. 3, part ii. c. 9. This expression is probably in the original; but it is difficult to quote Maclaine's translation with confidence, on account of the liberties which he took with the text.

³ Vol. vi. part ii. p. 149.

years 1588 and 1609, the celebrated Annals of Cardinal Baronius, in twelve volumes, appeared. These were brought down by him only to the end of the twelfth century: their continuation by Rainaldus, published between 1646 and 1663, goes down to 1566. It was the object of Protestant learning in the seventeenth century to repel the authority and impugn the allegations of Baronius. Those of his own communion, in a more advanced stage of criticism, have confessed his mistakes; many of them, arising from a want of acquaintance with the Greek language, indispensable, as we should now justly think, for one who undertook a general history of the church, but not sufficiently universal in Italy, at the end of the sixteenth century, to deprive those who did not possess it of a high character for erudition. Eichhorn speaks far less favorably of Baronius than of the Centuriators.¹ But of these two voluminous histories, written with equal prejudice on opposite sides, an impartial and judicious scholar has thus given his opinion:—

52. "An ecclesiastical historian," Le Clerc satirically observes, "ought to adhere inviolably to this maxim, that whatever can be favorable to heretics is false, and whatever can be said against them is true; while, on the other hand, all that does honor to the orthodox is unquestionable, and every thing that can do them discredit is surely a lie. He must suppress, too, with care, or at least extenuate as far as possible, the errors and vices of those whom the orthodox are accustomed to respect, whether they know any thing about them or no; and must exaggerate, on the contrary, the mistakes and faults of the heterodox to the utmost of his power. He must remember that any orthodox writer is a competent witness against a heretic, and is to be trusted implicitly on his word; while a heretic is never to be believed against the orthodox, and has honor enough done him in allowing him to speak against his own side, or in favor of our own. It is thus that the Centuriators of Magdeburg, and thus that Cardinal Baronius have written; each of their works having by this means acquired an immortal glory with its own party. But it must be owned that they are not the earliest, and that they have only imitated most of their predecessors in this plan of writing. For many ages, men had only sought

Le Clerc's
character
of them.

¹ *Id.*, p. 180

in ecclesiastical antiquity, not what was really to be found there, but what they conceived ought to be there for the good of their own party."¹

53. But in the midst of so many dissentients from each other, some resting on the tranquil bosom of the church, some fighting the long battle of argument, some catching at gleams of supernatural light, the very truths of natural and revealed religion were called in question by a different party. The proofs of this, before the middle of the sixteenth century, are chiefly to be derived from Italy. Pomponatius has already been mentioned, and some other Aristotelian philosophers might be added. But these, whose scepticism extended to natural theology, belong to the class of metaphysical writers, whose place is in the next chapter. If we limit ourselves to those who directed their attacks against Christianity, it must be presumed, that in an age when the tribunals of justice visited, even with the punishment of death, the denial of any fundamental doctrine, few books of an openly irreligious tendency could appear.² A short pamphlet by one Vallée cost him his life in 1574. Some others were clandestinely circulated in France before the end of the century; and the list of men suspected of infidelity, if we could trust all private anecdotes of the time, would be by no means short. Bodin, Montaigne, Charron, have been reckoned among the rejecters of Christianity. The first I conceive to have acknowledged no revelation but the Jewish; the second is free, in my opinion, from all reasonable suspicion of infidelity; the principal work of the third was not published till 1601. His former treatise, *Des Trois Vérités*, is an elaborate vindication of the Christian and Catholic religion.³

54. I hardly know how to insert, in any other chapter than the present, the books that relate to sorcery and demoniacal possessions, though they can only in a very lax sense be ranked with theological literature. The greater

¹ Parrhasians, vol. i. p. 168.

² The famous *Cymbalum Mundi*, by Bonaventure des Periers, published in 1538, which, while it continued extremely scarce, had the character of an irreligious work, has proved, since it was reprinted, in 1711, perfectly innocuous, though there are a few malicious glances at priests and nuns. It has always been the habit of the literary world, as much as at present, to speak of books by hearsay. The *Cymbalum*

Mundi is written in dialogue, somewhat in the manner of Lucian, and is rather more lively than books of that age generally are.

³ "*Des Trois Vérités contre les Athées, Idolâtres, Juifs, Mahumétans, Hérétiques, et Schismatiques.*" — Bourdeaux, 1598. Charron has not put his name to this book; and it does not appear that he has taken any thing from himself in his subsequent work, *De la Sagesse*.

part are contemptible in any other light than as evidences of the state of human opinion. Those designed to rescue the innocent from sanguinary prejudices, and chase the real demon of superstition from the mind of man, deserve to be commemorated. Two such works belong to this period. Wierus, a physician of the Netherlands, in a treatise, *De Præstigiis*, Basle, 1564, combats the horrible prejudice by which those accused of witchcraft were thrown into the flames. He shows a good deal of credulity as to diabolical illusions, but takes these unfortunate persons for the devil's victims rather than his accomplices. Upon the whole, Wierus destroys more superstition than he seriously intended to leave behind.

55. A far superior writer is our countryman Reginald Scot, whose object is the same, but whose views are incomparably more extensive and enlightened. He denies altogether to the devil any power of controlling the course of nature. It may be easily supposed that this solid and learned person, for such he was beyond almost all the English of that age, did not escape in his own time, or long afterwards, the censure of those who adhered to superstition. Scot's *Discovery of Witchcraft* was published in 1584.¹ Bodin, on the other hand, endeavored to sustain the vulgar notions of witchcraft in his *Démonomanie des Sorciers*. It is not easy to conceive a more wretched production; besides his superstitious absurdities, he is guilty of exciting the magistrate against Wierus, by representing him as a real confederate of Satan.

56. We may conclude this chapter by mentioning the principal versions and editions of Scripture. No edition of the Greek Testament, worthy to be specified, appeared after that of Robert Stephens, whose text was invariably followed. The Council of Trent declared the Vulgate translation of Scripture to be authentic, condemning all that should deny its authority. It has been a commonplace with Protestants to inveigh against this decree, even while they have virtually maintained the principle upon which it is founded,—one by no means peculiar to the Church of Rome,—being no other than that it is dangerous to unsettle the minds of the ignorant, or partially learned in religion; a proposition not easily disputable by any man of sense, but, when

¹ It appears by Scot's book that not only the common, but the more difficult, tricks of conjurers were practised in his time: he shows how to perform some of them.

acted upon, as incompatible as any two contraries can be with the free and general investigation of truth.

57. Notwithstanding this decision in favor of the Vulgate, there was room left for partial uncertainty. The Council of Trent, declaring the translation itself to be authentic, pronounced nothing in favor of any manuscript or edition; and, as it would be easier to put down learning altogether than absolutely to restrain the searching spirit of criticism, it was soon held that the council's decree went but to the general fidelity of the version, without warranting every passage. Many Catholic writers, accordingly, have put a very liberal interpretation on this decree, suggesting such emendations of particular texts as the original seemed to demand. They have even given new translations: one by Arias Montanus is chiefly founded on that of Pagninus; and an edition of the Vulgate, by Isidore Clarius, is said to resemble a new translation, by his numerous corrections of the text from the Hebrew.¹ Sixtus V. determined to put a stop to a license which rendered the Tridentine provisions almost nugatory. He fulfilled the intentions of the council by causing to be published in 1590 the Sistine Bible; an authoritative edition to be used in all churches. This was, however, superseded by another, set forth only two years afterwards by Clement VIII., which is said to differ more than any other from that which his predecessor had published as authentic; a circumstance not forgotten by Protestant polemics. The Sistine edition is now very scarce. The same pope had published a standard edition of the Septuagint in 1587.²

58. The Latin translations made by Protestants in this period were that by Sebastian Castalio, which, in search of more elegance of style, deviates from the simplicity as well as sense of the original, and fails therefore of obtaining that praise at the hands of men of taste for which more essential requisites have been sacrificed;³ and that by Tremellius and Junius, published at Frankfort in 1575 and subsequent years. It was retouched some time afterwards by

Latin versions and editions by Catholics.

By Protestants.

¹ Andriæ, xix. 40; Simon, 358.
² Andriæ, xix. 44; Schellhorn, Amenit. Literar., vol. ii. 359, and vol. iv. 439.

³ Andriæ, xix. 195. Castalio, according to Simon (Hist. Critique du V. T. p. 313), affects politeness to an inconceivable degree of bad taste, especially in such phrases as

these in his translation of the Canticles: "Mea columbula, ostende mihi tuum vulticulum: fac ut audiam tuam voculam," &c. He was, however, Simon says, tolerably acquainted with Hebrew, and spoke modestly of his own translation.

Junius, after the death of his coadjutor. This translation was better esteemed in Protestant countries, especially at first, than by the Catholic critics. Simon speaks of it with little respect. It professedly adheres closely to the Hebrew idiom. Beza gave a Latin version of the New Testament. It is doubtful whether any of these translations have much improved upon the Vulgate.

59. The new translations of the Scriptures into modern languages were naturally not so numerous as at an earlier period. Two in English are well known: the Geneva Bible of 1560, published in that city by Coverdale, Whittingham, and other refugees; and the Bishop's Bible of 1568. Both of these, or at least the latter, were professedly founded upon the prior versions, but certainly not without a close comparison with the original text. The English Catholics published a translation of the New Testament from the Vulgate at Rheims in 1582. The Polish translation, commonly ascribed to the Socinians, was printed under the patronage of Prince Radzivil in 1563, before that sect could be said to exist, though Lismanin and Blandrata, both of heterodox tenets, were concerned in it.¹ This edition is of the greatest rarity. The Spanish Bible of Ferrara, 1553, and the Slavonian of 1581, are also very scarce. The curious in bibliography are conversant with other versions and editions of the sixteenth century, chiefly of rare occurrence.²

Versions
into mo-
dern lan-
guages.

¹ Bayle, art. "Radzivil."

² Brunet, &c.

CHAPTER III.

HISTORY OF SPECULATIVE PHILOSOPHY, FROM 1550 TO 1800.

Aristotelian Philosophers—Cesalpin—Opposite Schools of Philosophy—Telesio—
 Jordano Bruno—Sanchez—Aconcio—Nicolius—Logic of Ramus.

1. THE authority of Aristotle, as the great master of dogmatic philosophy, continued generally predominant through the sixteenth century. It has been already observed, that besides the strenuous support of the Catholic clergy, and especially of the Sorbonne, who regarded all innovation with abhorrence, the Aristotelian philosophy had been received, through the influence of Melanchthon, in the Lutheran universities. The reader must be reminded, that, under the name of speculative philosophy, we comprehend not only the logic and what was called ontology of the schools, but those physical theories of ancient or modern date, which, appealing less to experience than to assumed hypotheses, cannot be mingled, in a literary classification, with the researches of true science, such as we shall hereafter have to place under the head of natural philosophy.

2. Brucker has made a distinction between the scholastic and the genuine Aristotelians: the former being chiefly conversant with the doctors of the middle ages, adopting their terminology, their distinctions, their dogmas, and relying with implicit deference on Scotus or Aquinas, though, in the progress of learning, they might make some use of the original master; while the latter, throwing off the yoke of the schoolmen, prided themselves on an equally complete submission to Aristotle himself. These were chiefly philosophers and physicians, as the former were theologians; and the difference of their objects suffices to account for the different lines in which

they pursued them, and the lights by which they were guided.¹

3. Of the former class, or successors and adherents of the old schoolmen, it might be far from easy, were it worth while, to furnish any distinct account. Their works are mostly of considerable scarcity; and none of the historians of philosophy, except perhaps Morhof, profess much acquaintance with them. It is sufficient to repeat, that among the Dominicans, Franciscans, and Jesuits, especially in Spain and Italy, the scholastic mode of argumentation was retained in their seminaries, and employed in prolix volumes, both upon theology and upon such parts of metaphysics and natural law as are allied to it. The reader may find some more information in Brucker, whom Buhle, saying the same things in the same order, may be presumed to have silently copied.²

4. The second class of Aristotelian philosophers, devoting themselves to physical science, though investigating it with a very unhappy deference to mistaken dogmas, might seem to offer a better hope of materials for history; and in fact we meet here with a very few names of men once celebrated and of some influence over the opinions of their age. But even here their writings prove to be not only forgotten, but incapable, as we may say, on account of their rare occurrence, and the improbability of their republication, of being ever again known.

5. The Italian schools, and especially those of Pisa and Padua, had long been celebrated for their adherence to Aristotelian principles, not always such as could justly be deduced from the writings of the Stagirite himself, but opposing a bulwark against novel speculation, as well as against the revival of the Platonic, or any other ancient philosophy. Simon Porta of the former university, and Cesar Cremonini of the latter, stood at the head of the rigid Aristotelians; the one near the commencement of this period, the other about its close. Both these philosophers have been reproached with the tendency to atheism, so common in the Italians of this period. A similar imputation has fallen on another professor of the university of Pisa, Cesalpini, who is said to have deviated from the strict

¹ Brucker, *Hist. Philos.*, iv. 117, *et pass.*

² *Ibid.*; Buhle, II. 448.

system of Aristotle towards that of Averroes, though he did not altogether coincide even with the latter. The real merits of Cesalpin, in very different pursuits, it was reserved for a later age to admire. His *Quæstiones Peripateticæ*, published in 1575, is a treatise on metaphysics, or the first philosophy, founded professedly upon Aristotelian principles, but with considerable deviation. This work is so scarce that Brucker had never seen it; but Buhle has taken much pains to analyze its very obscure contents. Paradoxical and unintelligible as they now appear, Cesalpin obtained a high reputation in his own age, and was denominated, by excellence, the Philosopher. Nicolas Taurellus, a professor at Altdorf, denounced the *Quæstiones Peripateticæ* in a book to which, in allusion to his adversary's name, he gave the puerile title of *Alpes Cæsaræ*.

6. The system of Cesalpin is one modification of that ancient hypothesis, which, losing sight of all truth and experience in the love of abstraction, substitutes the barren unity of pantheism for religion, and a few incomprehensible paradoxes for the variety of science. Nothing, according to him, was substance which was not animated; but the particular souls which animate bodies are themselves only substances, because they are parts of the first substance, a simple, speculative, but not active intelligence, perfect and immovable, which is God. The reasonable soul, however, of mankind is not numerically one; for matter being the sole principle of plurality, and human intelligences being combined with matter, they are plural in number. He differed also from Averroes in maintaining the separate immortality of human souls; and, while the philosopher of Cordova distinguished the one soul which he ascribed to mankind from the Deity, Cesalpin considered the individual soul as a portion, not of this common human intelligence, which he did not admit, but of the first substance, or Deity. His system was therefore more incompatible with theism, in any proper sense, than that of Averroes himself, and anticipated in some measure that of Spinoza, who gave a greater extension to his one substance, by comprehending all matter as well as spirit within it. Cesalpin also denied, and in this he went far from his Aristotelian creed, any other than a logical difference between substances and accidents. I have no knowledge of the writings of Cesalpin except through Buhle; for though I

confess that the *Quæstiones Peripateticæ* may be found in the British Museum,¹ it would scarce repay the labor to examine what is both erroneous and obscure.

7. The name of Cremonini, professor of philosophy for Cremonini. above forty years at Padua, is better known than his writings. These have become of the greatest scarcity. Brucker tells us he had not been able to see any of them; and Buhle had met with but two or three.² Those at which I have looked are treatises on the Aristotelian physics: they contain little of any interest; nor did I perceive that they countenance, though they may not repel, the charge of atheism sometimes brought against Cremonini, but which, if at all well-founded, seems rather to rest on external evidence. Cremonini, according to Buhle, refutes the Averroistic notion of an universal human intelligence. Gabriel Naudé, both in his letters, and in the records of his conversation called *Naudæana*, speaks with great admiration of Cremonini.³ He had himself passed some years at Padua, and was at that time a disciple of the Aristotelian school in physics, which he abandoned after his intimacy with Gassendi.

8. Meantime the authority of Aristotle, great in name and Opponents of Aristotle. respected in the schools, began to lose more and more of its influence over speculative minds. Cesalpin, an Aristotelian by profession, had gone wide in some points from his master. But others waged an open war as philosophical reformers. Francis Patrizzi, in his Patrizzi *Discussiones Peripateticæ* (1571 and 1581), appealed to prejudice with the arms of calumny, raking up the most unwarranted aspersions against the private life of Aristotle, to prepare the way for assailing his philosophy; a warfare not the less unworthy that it is often successful. In the case of Patrizzi, it was otherwise: his book was little read; and his own notions of philosophy, borrowed from the later Platonists, and that rabble of spurious writers who had misled Ficinus and Picus of Mirandola, dressed up by Patrizzi with a fantastic terminology, had little chance of subverting

¹ Buhle, ii. 525. Brucker (iv. 222) laments that he had never seen this book. It seems that there were few good libraries in Germany in Brucker's age, or at least that he had no access to them; for it is surprising how often he makes the same complaint. He had, however, seen a copy of the *Alpes Cænes* of Taurellus, and gives

rather a long account both of the man and of the book. *Ibid.* and p. 300.

² Buhle, ii. 519.

³ Some passages in the *Naudæana* tend to confirm the suspicion of irreligion, both with respect to Cremonini and Naudé himself.

so well-established and acute a system as that of Aristotle.¹

9. Bernard Telesio, a native of Cosenza, had greater success, and attained a more celebrated name. The ^{System of} first two books of his treatise, *De Natura Rerum Telesio*, juxta Propria Principia, appeared at Rome in 1565; the rest was published in 1586. These contain an hypothesis more intelligible than that of Patrizzi, and less destitute of a certain apparent correspondence with the phenomena of nature. Two active incorporeal principles, heat and cold, contend with perpetual opposition for the dominion over a third, which is passive matter. Of these three, all nature consists. The region of pure heat is in the heavens, in the sun and stars, where it is united with the most subtle matter; that of cold in the centre of the earth, where matter is most condensed; all between is their battle-field, in which they continually struggle, and alternately conquer. These principles are not only active, but intelligent, so far at least as to perceive their own acts and mutual impressions. Heat is the cause of motion: cold is by nature immovable, and tends to keep all things in repose.²

10. Telesio has been generally supposed to have borrowed this theory from that of Parmenides, in which the antagonist principles of heat and cold had been employed in a similar manner. Buhle denies the identity of the two systems, and considers that of Telesio as more nearly allied to the Aristotelian, except in substituting heat and cold for the more abstract notions of form and privation. Heat and cold, it might rather perhaps be said, seem to be merely ill-chosen names for the hypothetical causes of motion and rest; and the real laws of nature, with respect to both of these, were as little discoverable in the Telesian as in the more established theory. Yet its author perceived that the one possessed an expansive, the other a condensing power; and his principles of heat and cold bear a partial analogy to repulsion and attraction, the antagonist forces which modern philosophy employs. Lord Bacon was sufficiently struck with the system of Telesio to illustrate it in a separate fragment of the *Instauratio Magna*, though sensible of its inadequacy to solve the mysteries of nature; and a man of eccentric genius, Campa-

¹ Buhle, li. 548; Brucker, iv. 422.

² Brucker, iv. 449; Buhle, li. 563; Ginguéné, vii. 501.

nella, to whom we shall come hereafter, adopted it as the basis of his own wilder speculations. Telesio seems to have ascribed a sort of intelligence to plants, which his last-mentioned disciple carried to a strange excess of paradox.

11. The name of Telesio is perhaps hardly so well known at present as that of Jordano Bruno. It was far otherwise formerly; and we do not find that the philosophy of this singular and unfortunate man attracted much further notice than to cost him his life. It may be doubted, indeed, whether the Inquisition at Rome did not rather attend to his former profession of Protestantism and invectives against the church, than to the latent atheism it pretended to detect in his writings, which are at least as innocent as those of Cesalpin. The self-conceit of Bruno, his contemptuous language about Aristotle and his followers, the paradoxical strain, the obscurity and confusion in many places of his writings, we may add his poverty and frequent change of place, had rendered him of little estimation in the eyes of the world. But, in the last century, the fate of Bruno excited some degree of interest about his opinions. Whether his hypotheses were truly atheistical became the subject of controversy: his works, by which it should have been decided, were so scarce that few could speak with knowledge of their contents; and Brucker, who inclines to think there was no sufficient ground for the imputation, admits that he had only seen one of Bruno's minor treatises. The later German philosophers, however, have paid more attention to these obscure books, from a similarity which they sometimes found in Bruno's theories to their own. Buhle has devoted above a hundred pages to this subject.¹ The Italian treatises have within a few years been reprinted in Germany, and it is not uncommon in modern books to find an eulogy on the philosopher of Nola. I have not made myself acquainted with his Latin writings, except through the means of Buhle, who has taken a great deal of pains to explain them. The three principal Italian treatises are entitled, *La Cena de li Ceneri*; *Della Causa, Principio, ed Uno*; and *Dell' Infinito Universo*. Each of these is in five dialogues. The *Cena de li Ceneri* contains a physical theory of the world, in which the author makes some show

His Italian works.

Cena de li Ceneri.

¹ Vol. ii. p. 604-730.

of geometrical diagrams, but deviates so often into rhapsodies of vanity and nonsense, that it is difficult to pronounce whether he had much knowledge of the science. Copernicus, to whose theory of the terrestrial motion Bruno entirely adheres, he praises as superior to any former astronomer; but intimates that he did not go far beyond vulgar prejudices, being more of a mathematician than a philosopher. The gravity of bodies he treats as a most absurd hypothesis; all natural motion, as he fancies, being circular. Yet he seems to have had some dim glimpse of what is meant by the composition of motions, asserting that the earth has four simple motions, out of which one is compounded.¹

12. The second, and much more important treatise, *Della Causa, Principio, ed Uno*, professes to reveal the metaphysical philosophy of Bruno, a system which, at least in pretext, brought him to the stake at Rome, and the purport of which has been the theme of much controversy. The extreme scarcity of his writings has, no doubt, contributed to this variety of judgment; but though his style, strictly speaking, is not obscure, and he seems by no means inclined to conceal his meaning, I am not able to resolve with certainty the problem that Brucker and those whom he quotes have discussed.² Yet the system of Bruno, so far as I understand it from what I have read of his writings, and from Buhle's analysis of them, may be said to contain a sort of double pantheism. The world is animated by an omnipresent intelligent soul, the first cause of every form that matter can assume, but not of matter itself. This soul of the universe is the only physical agent, the interior artist that works in the vast whole, that calls out the plant from the seed and matures the fruit, that lives in all things, though they may not seem to live, and in fact do not, when unorganized, live separately considered, though they all partake of the universal life, and in their component parts may be rendered living. A table as a table, a coat as a coat, are not alive; but, inasmuch as they derive their substance from nature, they are composed of living particles.³ There is nothing so small or so unimportant,

¹ Dial. v. p. 120 (1830). These dialogues were written, or purport to have been written, in England. He extols Leicester, Walsingham, and especially Sidney.

² Brucker, vol. v. 52.

³ Thus Buhle, or at least his French translator; but the original words are different. "Dico dunque che la tavola come tavola non è animata, nè la veste, nè il cuajo come cuajo, nè il vetro come vetro, ma come cose naturali e composte

but that a portion of spirit dwells in it; and this spiritual substance requires but a proper subject to become a plant or an animal. Forms particular are in constant change; but the first form, being the source of all others, as well as the first matter, are eternal. The soul of the world is the constituent principle of the universe and of all its parts. And thus we have an intrinsic, eternal, self-subsistent principle of form, far better than that which the sophists feigned, whose substances are compounded and corruptible, and, therefore, nothing else than accidents.¹ Forms in particular are the accidents of matter, and we should make a divinity of matter like some Arabian peripatetics, if we did not recur to the living fountain of form,—the eternal soul of the world. The first matter is neither corporeal nor sensible; it is eternal and unchangeable, the fruitful mother of forms and their grave. Form and matter, says Bruno, pursuing this fanciful analogy, may be compared to male and female. Form never errs, is never imperfect, but through its conjunction with matter; it might adopt the words of the father of the human race: "*Mulier quam mihi dedisti (la materia, la quale mi hai dato consorte), me decepit (lei è cagione d' ogni mio peccato).*" The speculations of Bruno now become more and more subtle, and he admits that our understandings cannot grasp what he pretends to demonstrate,—the identity of a simply active and simply

hanno in se la materia e la forma. Sia pur cosa quanto piccola e minima si voglia, ha in se parte di sostanza spirituale, la quale, se trova il soggetto disposto, si stende ad esser pianta, ad esser animale, e riceve membri de qual si voglia corpo, che comunemente si dice animato; per chè spirito si trova in tutte le cose, e non è minimo corpusculo, che non contenga ootal porzione in se, che non inanimi." — p. 241. Buhle seems not to have understood the words in Italics, which certainly are not remarkably plain, and to have substituted what he thought might pass for meaning.

The recent theories of equivocal generation, held by some philosophers, more on the Continent than in England, according to which all matter, or at least all matter susceptible of organization by its elements, may become organized and living under peculiar circumstances, seem not very dissimilar to this system of Bruno.

¹ "Or, quanto a la causa effetrice, dico l'efficiente fisico universale esser l'Intel-

letto universale, ch' è la prima e principal facultà dell' anima del mondo, la qual è forma universale di quello. . . . L' intelletto universale è l' intima più reale e propria facultà, e parte potenziale dell' anima del mondo. Questo è uno medesimo ch' empie il tutto, illumina l' universo, e indirizza la natura à produrre le sue specie, come si conviene, e così ha rispetto à la produzione di cose naturali, come il nostro intelletto è la congrua produzione di specie razionali. . . . Questo è nominato da Platonici fabbro del mondo." — p. 236.

" Dunque abbiamo un principio intrinseco formale eterno e sussistente, incomparabilmente migliore di quello, che han finto li sophisti, che versano circa gl' accidenti, ignoranti de la sostanza de le cose, e che vengono a ponere le sostanze corrottibili, perchè quello chiamano massimamente, primamente e principalmente sostanza, che risulta da la composizione; li che non è altro, ch' uno accidente, che non contiene in se nulla stabilità e verità e si risolve in nulla." — p. 242.

passive principle; but the question really is, whether we can see any meaning in his propositions.

13. We have said that the system of Bruno seems to involve a double pantheism. The first is of a simple Pantheism kind, the hylozoism, which has been exhibited in of Bruno. the preceding paragraph: it excludes a creative deity, in the strict sense of creation, but, leaving an active provident intelligence, cannot be reckoned by any means chargeable with positive atheism. But to this soul of the world Bruno appears not to have ascribed the name of divinity.¹ The first form and the first matter, and all the forms generated by the two, make, in his theory, but one being, the infinite unchangeable universe, in which is every thing, both in power and in act, and which, being all things collectively, is no one thing separately: it is form and not form, matter and not matter, soul and not soul. He expands this mysterious language much farther, resolving the whole nature of the Deity into an abstract, barren, all-embracing unity.²

¹ "Son tre sorti d'intelletto; il divino, ch'è tutto; questo mondano, che fa tutto; gli altri particolari, che si fanno tutte. . . . È vera causa efficiente (l'intelletto mondano) non tanto estrinseca, come anco intrinseca di tutte cose naturali. . . . Mi par, che detrahano à la divina bontà e à l'eccellenza di questo grande animale e à simulacro del primo principio quelli, che non vogliono intendere, né affermare, il mondo con i suoi membri essere animato."—p. 239.

² "È dunque l'universo uno, infinito, immobile. Uno dico è la possibilità assoluta, uno l'atto, una la forma o anima, una la materia o corpo, una la cosa, uno lo ente, uno il massimo e ottimo, il quale non deve poter essere compreso, e però infinibile e interminabile, e per tanto infinito e interminato, e per conseguenza immobile. Questo non si muove localmente; per ché non ha cosa fuor di sé, ove si trasporte, atteso ché sia il tutto. Non si genera; per ché non è altro essere, che lui possa desiderare o aspettare, atteso che abbia tutto lo essere. Non si corrompe; per ché non è altra cosa, in cui si cangi, atteso che lui sia ogni cosa. Non può simulare o crescere, atteso ch'è infinito, a cui come non si può aggiungere, così è da cui non si può sottrarre, per ciò che lo infinito non ha parti proporzionali. Non è alterabile in altra disposizione, per ché non ha esterno, da cui patisca, e per cui venga in qualche affezione. Oltre ché per comprender tutte contrarietài nell'esser suo, in unità e convenienza, e nessuna inclinazione poter

avere ad altro e novo essere, o pur ad altro e altro modo d'essere, non può esser soggetto di mutazione secundo qualità alcuna, né può aver contrario o diverso, che l'alteri, per ché in lui è ogni cosa concorde. Non è materia, per ché non è figurato, né figurabile non è terminato, né terminabile. Non è forma, per ché non informa, né figura altro, atteso che è tutto, è massimo, è uno, è universo. Non è misurabile, né misura. Non si comprende; per ché non è maggior di sé. Non si è compreso; per ché non è minor di sé. Non si agguaglia; per ché non è altro e altro, ma uno e medesimo. Essendo medesimo ad uno, non ha essere ed essere, non ha parti e parti; e per ciò che non ha parte e parte, non è composto. Questo è termine di sorte, ché non è termine; è talmente forma, ché non è forma; e talmente materia, ché non è materia; è talmente anima, ché non è anima; per ché è il tutto indifferentemente, e però è uno, l'universo è uno."—p. 250.

³ "Ecco, come non è possibile, ma necessario, che l'ottimo, massimo incomprendibile è tutto, è par tutto, è in tutto, per ché come semplice ed indivisibile può esser tutto, esser per tutto, essere in tutto. Il così non è stato vanamente detto, che Giove empie tutte le cose, inabità tutte le parti dell'universo, è centro di ciò, che ha l'essere uno in tutto, e per cui uno è tutto. Il quale, essendo tutte le cose, e comprendendo tutto l'essere in se, viene a far, che ogni cosa sia in ogni cosa. Ma lui diretta, per ché dunque le cose si cangiano, la ma

14. These bold theories of Jordano Bruno are chiefly contained in the treatise *Della Causa, Principio, ed Uno*. In another, entitled *Dell' Infinito Universo e Mondi*, which, like the former, is written in dialogue, he asserts the infinity of the universe, and the plurality of worlds. That the stars are suns, shining by their own light; that each has its revolving planets, now become the familiar creed of children, — were then among the enormous paradoxes and capital offences of Bruno. His strong assertion of the Copernican theory was, doubtless, not quite so singular; yet this had but few proselytes in the sixteenth century. His other writings, of all which Buhle has furnished us with an account, are numerous; some of them relate to the art of Raymond Lully, which Bruno professed to esteem very highly; and in these mnemonical treatises he introduced much of his own theoretical philosophy. Others are more exclusively metaphysical, and designed to make his leading principles, as to unity, number, and form, more intelligible to the common reader. They are full, according to what we find in Brucker and Buhle, of strange and nonsensical propositions, such as men, unable to master their own crude fancies on subjects above their reach, are wont to put forth. None, however, of his productions has been more often mentioned than the *Spaccio della Bestia Trionfante*, alleged by some to be full of his atheistical impieties, while others have taken it for a mere satire on the Roman Church. This diversity was very natural in those who wrote of a book they had never seen. It now appears that this famous work is a general moral satire in an allegorical form, with little that could excite attention, and less that could give such offence as to provoke the author's death.¹

teria particolare si forma ad altre forme? vi rispondo, che non è mutazione, che cerca altro essere, ma altro modo di essere. È questa è la differenza tra l' universo e le cose dell' universo; per chè nullo comprende tutto l' essere e tutti modi di essere; di queste ciascuna ha tutto l' essere, ma non tutti i modi di essere." — p. 282.

The following sonnet by Bruno is characteristic of his mystical imagination; but we must not confound the personification of an abstract idea with theism: —

"Causa, Principio, ed Uno sempiterno,
Onde l' esser, la vita, il moto pende,
E a lungo, a largo, e profondo si stende
Quanto si dice in ciel, terra ed inferno:
Con senso, con ragion, con mente
scritto

Ch' atto, misura e conto non comprende,
Quel vigor, mole e numero, che tende
Oltre ogni inferior, mezzo e superno.

"Icco error, tempo avaro, ris fortuna,
Sorda invidia, vil rabbia, iniquo zelo,
Crudo cor, empio ingegno, strano ardore,
Non basteranno a farmi l' aria bruna,
Non mi porrann' avanti gl' occhi il velo.
Non faran mai, ch' il mio bel Sol non
mire."

If I have quoted too much from Jordano Bruno, it may be excused by the great rarity of his works, which has been the cause that some late writers have not fully seen the character of his speculations.

¹ Ginguéné, vol. vii., has given an analysis of the *Spaccio della Bestia*.

15. Upon the whole, we may probably place Bruno in this province of speculative philosophy, though not high, yet above Cesalpin, or any of the school of Averroes. He has fallen into great errors; but they seem to have perceived no truth. His doctrine was not original: it came from the Eleatic philosophers, from Plotinus and the Neo-Platonists,¹ and in some measure from Plato himself; and it is ultimately, beyond doubt, of Oriental origin. What seems most his own, and I must speak very doubtfully as to this, is the syncretism of the tenet of a pervading spirit, an Anima Mundi, which in itself is an imperfect theism, with the more pernicious hypothesis of an universal Monad, to which every distinct attribute, except unity, was to be denied. Yet it is just to observe, that, in one passage already quoted in a note, Bruno expressly says, "There are three kinds of intelligence: the divine, which is every thing; the mundane, which does every thing; and the particular intelligences, which are all made by the second." The inconceivableness of ascribing intelligence to Bruno's universe, and yet thus distinguishing it as he does from the mundane intelligence, may not perhaps be a sufficient reason for denying him a place among theistic philosophers. But it must be confessed, that the general tone of these dialogues conveys no other impression than that of a pantheism, in which every vestige of a supreme intelligence, beyond his soul of the world, is effaced.²

General
character
of his
philosophy.

16. The system, if so it may be called, of Bruno was essentially dogmatic, reducing the most subtle and incomprehensible mysteries into positive aphorisms of science. Sanchez, a Portuguese physician, settled as a public instructor at Toulouse, took a different course: the preface of his treatise, *Quod Nihil Scitur*, is dated from

Sceptical
theory of
Sanchez.

¹ See a valuable analysis of the philosophy of Plotinus in Degerando's *Histoire Comparée des Systèmes*, iii. 357 (edit. 1823). It will be found that his language with respect to the mystic supremacy of unity is that of Bruno himself. Plotin, however, was not only theistic, but intensely religious, and, if he had come a century later, would, instead of a heathen philosopher, have been one of the first names among the saints of the church. It is probable that his influence, as it is, has not been small in modelling the mystic theology. Scotus Erigena was of the same

school; and his language about the first Monad is similar to that of Bruno. Degerando, vol. iv. p. 372.

² I can hardly agree with Mr. Whewell in supposing that Jordano Bruno "probably had a considerable share in introducing the new opinions (of Copernicus) into England."—*Hist. of Inductive Sciences*, i. 385. Very few in England seem to have embraced these opinions; and those who did so, like Wright and Gilbert, were men who had somewhat better reasons than the *ipse dixit* of a wandering Italian.

that city in 1576; but no edition is known to have existed before 1581.¹ This work is a mere tissue of sceptical fallacies, propounded, however, with a confident tone not unusual in that class of sophists. He begins abruptly with these words: "Nec unum hoc scio, me nihil scire, conjector tamen nec me nec alios. Hæc mihi vexillum propositio sit, hæc sequenda venit, Nihil Scitur. Hanc si probare scivero, merito concludam nihil sciri; si nescivero, hoc ipso melius; id enim asserebam." A good deal more follows in the same sophistical style of cavillation. "Hoc unum semper maxime ab aliquo expetivi, quod modo facio, ut vere diceret an aliquid perfecte sciret; nusquam tamen inveni, præterquam in sapiente illo proboque viro Socrate (licet et Pyrrhonii, Academici et Sceptici vocati, cum Favorino id etiam assererent) quod hoc unum sciebat quod nihil sciret. Quo solo dicto mihi doctissimus indicatur; quanquam nec adhuc omnino mihi expleret mentem; cum et illud unum, sicut alia, ignoraret."²

17. Sanchez puts a few things well; but his scepticism, as we perceive, is extravagant. After descanting on Montaigne's favorite topic, the various manners and opinions of mankind, he says, "Non finem faceremus si omnes omnium mores recensere vellemus. An tu his eandem rationem, quam nobis, omnino putes? Mihi non verisimile videtur. Nihil tamen ambo scimus. Negabis forsitan tales aliquos esse homines. Non contendam; sic ab aliis accepi."³ Yet, notwithstanding his sweeping denunciation of all science in the boldest tone of Pyrrhonism, Sanchez comes at length to admit the possibility of a limited or probable knowledge of truth; and, as might perhaps be expected, conceives that he had himself attained it. "There are two modes," he observes, "of discovering truth, by neither of which do men learn the real nature of things, but yet obtain some kind of insight into them. These are experiment and reason, neither being sufficient alone; but experiments, however well conducted, do not show us the nature of things, and reason can only conjecture them. Hence there can be no such thing as perfect science; and books have been employed to eke out the deficiencies of our own experience: but their confusion, prolixity, multitude,

¹ Brucker, iv. 541, with this fact before his eyes, strangely asserts Sanchez to have been born in 1542. Buhle and Cousin copy him without hesitation. Antonio is ignorant of any edition of *Quod Nihil Scitur*,

except that of Rotterdam in 1649; and ignorant also that the book contains any thing remarkable.

² p. 10.

³ p. 39.

and want of trustworthiness, prevent this resource from being of much value; nor is life long enough for so much study. Besides, this perfect knowledge requires a perfect recipient of it, and a right disposition of the subject of knowledge; which two I have never seen. Reader, if you have met with them, write me word." He concludes this treatise by promising another, "in which we shall explain the method of knowing truth, as far as human weakness will permit;" and, as his self-complacency rises above his affected scepticism, adds, "Mihi in animo est firmam et facilem quantum possim scientiam fundare."

18. This treatise of Sanchez bears witness to a deep sense of the imperfections of the received systems in science and reasoning, and to a restless longing for truth, which strikes us in other writers of this latter period of the sixteenth century. Lord Bacon, I believe, has never alluded to Sanchez; and such paradoxical scepticism was likely to disgust his strong mind: yet we may sometimes discern signs of a Baconian spirit in the attacks of our Spanish philosopher on the syllogistic logic, as being built on abstract and not significant terms, and in his clear perception of the difference between a knowledge of words and one of things.

19. What Sanchez promised, and Bacon gave, a new method of reasoning, by which truth might be better determined than through the common dialectics, had Logic of Aconcio. been partially attempted already by Aconcio, mentioned in the last chapter as one of those highly-gifted Italians who fled for religion to a Protestant country. Without openly assailing the authority of Aristotle, he endeavored to frame a new discipline of the faculties for the discovery of truth. His treatise, *De Methodo, sive Recta Investigandarum Tradendarumque Scientiarum Ratione*, was published at Basle in 1558, and was several times reprinted; till later works, those especially of Bacon and Des Cartes, caused it to be forgotten. Aconcio defines logic, the right method of thinking and teaching, *recta contemplandi docendique ratio*. Of the importance of method, or right order in prosecuting our inquiries, he thinks so highly, that, if thirty years were to be destined to intellectual labor, he would allot two-thirds of the time to acquiring dexterity in this art; which seems to imply that he did not consider it very easy. To know any thing, he tells us, is to know what it is, or what are its causes and effects.

All men have the germs of knowledge latent in them, as to matters cognizable by human faculties; it is the business of logic to excite and develop them: "Notiones illas seu scintillas sub cinere latentes detegere aptèque ad res obscuras illustrandas applicare."¹

20. Aconcio next gives rules at length for constructing definitions, by attending to the genus and differentia. These rules are good, and might very properly find a place in a book of logic; but, whether they contain much that would vainly be sought in other writers, we do not determine. He comes afterwards to the methods of distributing a subject. The analytic method is by all means to be preferred for the investigation of truth, and, contrary to what Galen and others have advised, even for communicating it to others; since a man can learn that of which he is ignorant, only by means of what is better known, whether he does this himself, or with help of a teacher: the only process being, *a notioribus ad minus nota*. In this little treatise of Aconcio, there seem to be the elements of a sounder philosophy and a more steady direction of the mind to discover the reality of things than belonged to the logic of the age, whether as taught by the Aristotelians or by Ramus. It has not, however, been quoted by Lord Bacon, nor are we sure that he has profited by it.

21. A more celebrated work than this by Aconcio is one by the distinguished scholar, Marius Nizolius, — *De Veris Principiis et Vera Ratione Philosophandi contra Pseudo-Philosophos*. (Parma, 1553.) It owes, however, what reputation it possesses to Leibnitz, who reprinted it in 1670, with a very able preface, one of his first contributions to philosophy. The treatise itself, he says, was almost strangled in the birth; and certainly the invectives of Nizolius against the logic and metaphysics of Aristotle could have had little chance of success in a country like Italy, where that authority was more undoubted and durable than in any other. The aim of Nizolius was to set up the best authors of Greece and Rome and the study of philology against the scholastic terminology. But it must be owned, that this polite literature was not sufficient for the discovery of truth; nor does the book keep up to the promise

Nizolius on
the prin-
ciples of
philosophy.

of its title, though, by endeavoring to eradicate barbarous sophistry, he may be said to have labored in the interests of real philosophy. The preface of Leibnitz animadverts on what appeared to him some metaphysical errors of Nizolius, especially an excess of nominalism, which tended to undermine the foundations of certainty, and his presumptuous scorn of Aristotle.¹ His own object was rather to recommend the treatise as a model of philosophical language without barbarism, than to bestow much praise on its philosophy. Brucker has spoken of it rather slightly, and Buhle with much contempt. I am not prepared, by a sufficient study of its contents, to pass any judgment; but Buhle's censure has appeared to me somewhat unfair. Dugald Stewart, who was not acquainted with what the latter has said, thinks Nizolius deserving of more commendation than Brucker has assigned to him.² He argues against all dialectics, and therefore differs from Ramus; concluding with two propositions as the result of his whole book: That as many logicians and metaphysicians as are any where found, so many capital enemies of truth will then and there exist; and that, so long as Aristotle shall be supreme in the logic and metaphysics of the schools, so long will error and barbarism reign over the mind. There is nothing very deep or pointed in this summary of his reasoning.

¹ Nizolius maintained that universal terms were only particulars, — *collective sumpta*. Leibnitz replies that they are particulars, — *distributive sumpta*: as, "Omnis homo est animal" means that every one man is an animal; not that the genus man, taken collectively, is an animal. "Nec vero Nizolii error hic levis est; habet enim magnum aliquid in recessu. Nam si universalia nihil aliud sunt quam singularium collectiones, sequitur, scientiam nullam haberi per demonstrationem, quod et infra colligit Nizolius, sed collectionem singularium seu inductionem. Sed ea ratione prorsus evertuntur scientiæ, ac Sceptici vicere. Nam nunquam constitui possunt ea ratione propositiones perfecte universales, quia inductione nunquam certus es, omnia individua a te tentata esse; sed semper intra hanc propositionem subsistes; omnia illa quæ expertus sum sunt talia; cum vero non possit esse ulla ratio universalis, semper manebit possibile innumera quæ tu non sis expertus esse diversa. Hinc jam patet inductionem per se nihil producere, ne certitudinem quidem moralem, sine ad-

miniculo propositionum non ab inductione, sed ratione universali prudentium; nam si essent et adminicula ab inductione, indigerent novis adminiculis, nec haberetur certitudo moralis in infinitum. Sed certitudo moralis ab inductione sperari plane non potest, additis quibuscunque adminiculis, et propositionem hanc, totum magis esse sua parte, sola inductione nunquam perfecte sciemus. Mox enim prodibit, qui negabit ob peculiarem quondam rationem in aliis nondum tentatis veram esse, quemadmodum ex facto scimus Gregorium a Sancto Vincentio negasse totum esse majus sua parte, in angulis saltem contactus, alios in infinito; et Thomam Hobbes (at quem virum!) cepisse dubitare de propositione illa geometrica a Pythagora demonstrata, et hecatombæ sacrificio digna habita; quod ego non sine stupore legi." This extract is not very much to the purpose of the text, but it may please some of those who take an interest in such speculations.

² Dissertation on Progress of Philosophy, p. 38.

22. The *Margarita Antoniana*, by Gomez Pereira, published at Medina del Campo in 1554, has been chiefly remembered as the ground of one of the many charges against Des Cartes for appropriating unacknowledged opinions of his predecessors. The book is exceedingly scarce, which has been strangely ascribed to the efforts of Des Cartes to suppress it.¹ There is, however, a copy of the original edition in the British Museum, and it has been reprinted in Spain. It was an unhappy theft, if theft it were; for what Pereira maintained was precisely the most untenable proposition of the great French philosopher,—the absence of sensation in brutes. Pereira argues against this with an extraordinary disregard of common phenomena, on the assumption of certain maxims which cannot be true, if they contradict inferences from our observation far more convincing than themselves. We find him give a curious reason for denying that we can infer the sensibility of brutes from their outward actions: namely, that this would prove too much, and lead us to believe them rational beings; instancing among other stories, true or false, of apparent sagacity, the dog in pursuit of a hare, who coming where two roads meet, if he traces no scent on the first, takes the other without trial.² Pereira is a rejecter of Aristotelian despotism; and observes that, in matters of speculation and not of faith, no authority is to be respected.³ Notwithstanding this assertion of freedom, he seems to be wholly enchained by the metaphysics of the schools; nor should I have thought the book worthy of notice, but for its scarcity and the circumstance above mentioned about Des Cartes.

23. These are, as far as I know, the only works deserving of commemoration in the history of speculative philosophy. A few might easily be inserted from the catalogues of libraries, or from biographical collections, as well as from the learned labors of Morhof, Brucker, Tennemann, and Buhle. It is also not to be doubted, that in treatises of a different character, theological, moral, or medical, very many passages, worthy of remembrance for their truth, their ingenuity, or

¹ Biogr. Univ.; Brunet, Manuel du Libraire. Bayle has a long article on Pereira: but, though he says the book had been shown to him, he wanted probably the opportunity to read much of it.

According to Brunet, several copies have been sold in France, some of them at no

great price. The later edition, of 1749, is of course cheaper.

² Fol. 18. This is continually told of dogs; but does any sensible sportsman confirm it by his own experience? I ask for information only.

³ Fol. 4.

originality, might be discovered, that bear upon the best methods of reasoning, the philosophy of the human mind, the theory of natural religion, or the general system of the material world.

24. We should not, however, conclude this chapter without adverting to the dialectical method of Ramus, whom we left at the middle of the century, struggling against all the arms of orthodox logic in the University of Paris. The reign of Henry II. was more propitious to him than that of Francis. In 1551, through the patronage of the Cardinal of Lorraine, Ramus became royal professor of rhetoric and philosophy; and his new system, which, as has been mentioned, comprehended much that was important in the art of rhetoric, began to make numerous proselytes. Omer Talon, known for a treatise on eloquence, was among the most ardent of these; and to him we owe our most authentic account of the contest of Ramus with the Sorbonne. The latter were not conciliated, of course, by the success of their adversary; and, Ramus having adhered to the Huguenot party in the civil feuds of France, it has been ascribed to the malignity of one of his philosophical opponents that he perished in the massacre of St. Bartholomew. He had, however, already, by personally travelling and teaching in Germany, spread the knowledge of his system over that country. It was received in some of the German universities with great favor, notwithstanding the influence which Melanchthon's name retained, and which had been entirely thrown into the scale of Aristotle. The Ramists and Anti-Ramists contended in books of logic through the rest of this century, as well as afterwards; but this was the principal period of Ramus's glory. In Italy he had few disciples; but France, England, and still more Scotland and Germany, were full of them. Andrew Melville introduced the logic of Ramus at Glasgow. It was resisted for some time at St. Andrew's, but ultimately became popular in all the Scottish universities.¹ Scarce any eminent public school, says Brucker, can be named in which the Ramists were not teachers. They encountered an equally zealous militia under the Aristotelian standard; while some, with the spirit of compromise which always takes possession of a few minds, though it is rarely very successful, endeavored

¹ M'Crie's *Life of Melville*, ii. 306.

to unite the two methods, which in fact do not seem essentially exclusive of each other. It cannot be required of me to give an account of books so totally forgotten and so uninteresting in their subjects as these dialectical treatises on either side. The importance of Ramus in philosophical history is not so much founded on his own deserts as on the effect he produced in loosening the fetters of inveterate prejudice, and thus preparing the way, like many others of his generation, for those who were to be the restorers of genuine philosophy.¹

¹ Brucker, v. 576; Buhle, II. 601.

CHAPTER IV.

HISTORY OF MORAL AND POLITICAL PHILOSOPHY AND OF JURIS-
PRUDENCE, FROM 1550 TO 1600.

SECT. I.—ON MORAL PHILOSOPHY.

Soto—Hooker—Essays of Montaigne—Their Influence on the Public—Italian and English Moralists.

1. It must naturally be supposed, that by far the greater part of what was written on moral obligations in the sixteenth century will be found in the theological quarter of ancient libraries. The practice of auricular confession brought with it an entire science of casuistry, which had gradually been wrought into a complicated system. Many, once conspicuous writers in this province, belong to the present period; but we shall defer the subject till we arrive at the next, when it had acquired a more prominent importance.

2. The first original work of any reputation in ethical philosophy since the revival of letters, and which, being ^{Soto, De} apparently designed in great measure for the chair ^{Justitia.} of the confessional, serves as a sort of link between the class of mere casuistry and the philosophical systems of morals which were to follow, is by Dominic Soto, a Spanish Dominican, who played an eminent part in the deliberations of the Council of Trent, in opposition both to the Papal court and to the theologians of the Scotist, or, as it was then reckoned by its adversaries, the Semi-Pelagian school. This folio volume, entitled *De Justitia et Jure*, was first published, according to the *Biographie Universelle*, at Antwerp, in 1568. It appears to be founded on the writings of Thomas Aquinas, the polar star of every true Dominican. Every question is discussed

with that remarkable observation of distinctions, and that unremitting desire both to comprehend and to distribute a subject, which is displayed in many of these forgotten folios, and ought to inspire us with reverence for the zealous energy of their authors, even when we find it impossible, as must generally be the case, to read so much as a few pages consecutively, or when we light upon trifling and insufficient arguments in the course of our casual glances over the volume.

3. Hooker's Ecclesiastical Polity might seem more properly to fall under the head of theology; but, the first book of this work being by much the best, Hooker ought rather to be reckoned among those who have weighed the principles, and delineated the boundaries, of moral and political science. I have, on another occasion,¹ done full justice to the wisdom and eloquence of this earliest among the great writers of England, who, having drunk at the streams of ancient philosophy, has acquired from Plato and Tully somewhat of their redundancy and want of precision, with their comprehensiveness of observation and their dignity of soul. The reasonings of Hooker, though he bore in the ensuing century the surname of Judicious, are not always safe or satisfactory, nor, perhaps, can they be reckoned wholly clear or consistent; his learning, though beyond that of most English writers in that age, is necessarily uncritical; and his fundamental principle, the mutability of ecclesiastical government, has as little pleased those for whom he wrote as those whom he repelled by its means.² But he stood out at a vast height

¹ Constitut. Hist. Engl., chap. iv.

² [The phrase, "fundamental principle," may appear too strong to those who have not paid much attention to the subject, especially when a man of so much ability as the last editor of the Ecclesiastical Polity has labored to persuade his readers that Hooker maintained the divine right of episcopal government. By a fundamental principle, I mean a leading theorem which determines the character of a book, and gives it its typical form, as distinguished from others which may have the same main object in view. Thus, to take a very different instance, the main object of Homer was to celebrate the prowess of the Greeks in the war of Troy; but the mode in which he presented this, the typical character of the *Iliad*, was the illustration of one memorable portion of that contest, the quarrel of Achilles with Agamemnon. What the wrath of Achilles

was to Homer, that was the mutability of positive laws to Hooker; a leading idea, which gave its peculiar form to his work, and through which his ultimate end, the defence of the ecclesiastical constitution of his country, was to be effected. It may be inquired of those who think otherwise, why the first book of the Ecclesiastical Polity was written at all? Was it merely to display his reasoning or eloquence upon a subject far more appertaining to philosophy than to theology? Surely this would have been idle ostentation, especially in the very outset of his work. But those who read it can hardly fail to perceive that it is the broad basis of what is to follow in the second and third books; that in laying down the distinction between natural and positive law, and affirming the former alone to be immutable, he prepares the way for denying the main position of his Puritan antagonists, that all things con-

above his predecessors and contemporaries in the English Church, and was perhaps the first of our writers who had any considerable acquaintance with the philosophers of Greece, not merely displayed in quotation, of which others may have sometimes set an example, but in a spirit of reflection and comprehensiveness which the study of antiquity alone could have infused. The absence of minute ramifications of argument, in which the schoolmen loved to spread out, distinguishes Hooker from the writers who had been trained in those arid dialectics, such as Soto or Suarez; but, as I have hinted, considering the depth and difficulty of several questions that he deals with in the first book of the *Polity*, we might wish for a little less of the expanded palm of rhetoric, and somewhat of more dialectical precision in the reasoning.¹

tained in Scripture are of perpetual obligation. It is his doctrine, that, where God has not declared a positive command to be perpetual, it may be dispensed with by lawful human authority; and, in the third book, he in express words asserts this of ecclesiastical government. Whether he is right or no, we do not here inquire; but those who prefer an honest avowal of truth to that small party interest which is served by counting all names as on our side, cannot feel any hesitation about his opinion on this point. I repeat, that it may be called his fundamental principle.

I do not, however, deny that in the seventh book of the *Ecclesiastical Polity*, written several years after the former, there are signs that Hooker had in some degree abandoned the broad principle of indifferency; and that he occasionally seems to contend for episcopal government as always best, though not always indispensable. Whether this were owing to the natural effects of controversy, in rendering the mind tenacious of every point it has to maintain, or rather to the bolder course of defence which Saravia and Bancroft had latterly taught the advocates of the church to take, I do not determine. But, even in this book, we shall not find that he ever asserts in terms the perpetual obligation of episcopacy: nor does he, I believe, so much as allude to what is commonly called the apostolical succession, or transmission of spiritual power from one bishop to another: a question wholly distinct from that of mere ecclesiastical government, though perpetually confounded with it. — [1842.]

¹ It has been shown with irresistible proof by the last editor of Hooker, that the sixth book of the *Ecclesiastical Polity*

has been lost; that which we read as such being, with the exception of a few paragraphs at the beginning, altogether a different production, though bearing marks of the same author. This is proved, not only by its want of relation to the general object of the work, and to the subject announced in the title of this very book, but by the remarkable fact that a series of observations, by two friends of Hooker, on the sixth book are extant, and published in the last edition, which were obviously designed for a totally different treatise from that which has always passed for the sixth book of the *Ecclesiastical Polity*. This can only be explained by the confusion in which Hooker's manuscripts were left at his death, and upon which suspicions of interpolation have been founded. Such suspicions are not reasonable; and, notwithstanding the exaggerated language which has sometimes been used, I think it very questionable whether any more perfect manuscript was ever in existence. The reasoning in the seventh and eighth books appears as elaborate, the proofs as full, the grammatical structure as perfect, as in the earlier books; and the absence of those passages of eloquence, which we occasionally find in the former, cannot afford even a presumption that the latter were designed to be written over again. The eighth book is manifestly incomplete, wanting some discussions which the author had announced; but this seems rather adverse to the hypothesis of a more elaborate copy. The more probable inference is, that Hooker was interrupted by death before he had completed his plan. It is possible also that the conclusion of the eighth book has been lost like the sixth. All the stories on this sub-

4. Hooker, like most great moral writers both of antiquity and of modern ages, rests his positions on one solid basis, the eternal obligation of natural law. A small number had been inclined to maintain an arbitrary power of the Deity, even over the fundamental principles of right and wrong; but the sounder theologians seem to have held, that, however the will of God may be the proper source of moral obligation in mankind, concerning which they were not more agreed than they have been since, it was impossible for him to deviate from his immutable rectitude and holiness. They were unanimous also in asserting the capacity of the human faculties to discern right from wrong, little regarding what they deemed the prejudices or errors that had misled many nations, and more or less influenced the majority of mankind.

5. But there had never been wanting those who, struck by the diversity of moral judgments and behavior among men, and especially under circumstances of climate, manners, or religion, different from our own, had found it hard to perceive how reason could be an unerring arbiter, when there was so much discrepancy in what she professed to have determined. The relations of travellers, continually pressing upon the notice of Europe in the sixteenth century, and perhaps rather more exaggerated than at present, in describing barbarous tribes, afforded continual aliment to the suspicion. It was at least evident, without any thing that could be called unreasonable scepticism, that these diversities ought to be well explained and sifted before we acquiesced in the pleasant conviction that we alone could be in the right.

6. The Essays of Montaigne, the first edition of which appeared at Bordeaux in 1580,¹ make in several respects an epoch in literature, less on account of their real importance, or the novel truths they contain, than of their influence upon the taste and the opinions of Europe. They are the first *provocatio ad populum*, the first appeal from the porch and the academy to the haunts of busy and of idle men, the first book that taught the unlearned reader to

ject in the Life of Hooker by Walton, who seems to have been a man always too credulous of anecdotes, are unsatisfactory to any one who exacts real proof

¹ This edition contains only the first and second books of the Essays; the third was published in that of Paris, 1588.

observe and reflect for himself on questions of moral philosophy. In an age when every topic of this nature was treated systematically, and in a didactic form, he broke out without connection of chapters, with all the digressions that levity and garrulous egotism could suggest, with a very delightful, but at that time most unusual, rapidity of transition from seriousness to gayety. It would be to anticipate much of what will demand attention in the ensuing century, were we to mention here the conspicuous writers who, more or less directly, and with more or less of close imitation, may be classed in the school of Montaigne: it embraces, in fact, a large proportion of French and English literature, and especially of that which has borrowed his title of *Essays*. No prose writer of the sixteenth century has been so generally read, nor probably has given so much delight. Whatever may be our estimate of Montaigne as a philosopher, a name which he was far from arrogating, there will be but one opinion of the felicity and brightness of his genius.

7. It is a striking proof of these qualities, that, in reading his *Essays*, we can hardly help believing him to have ^{their cha-}struck out all his thoughts by a spontaneous effort of ^{acteristics.} his mind, and to have fallen afterwards upon his quotations and examples by happy accident. I have little doubt but that the process was different; and that, either by dint of memory, though he absolutely disclaims the possessing a good one, or by the usual method of commonplacing, he had made his reading instrumental to excite his own ingenious and fearless understanding. His extent of learning was by no means great for that age, but the whole of it was brought to bear on his object; and it is a proof of Montaigne's independence of mind, that, while a vast mass of erudition was the only regular passport to fame, he read no authors but such as were most fitted to his own habits of thinking. Hence he displays an unity, a self-existence, which we seldom find so complete in other writers. His quotations, though they perhaps make more than one-half of his *Essays*, seem parts of himself, and are like limbs of his own mind, which could not be separated without laceration. But over all is spread a charm of a fascinating simplicity, and an apparent abandonment of the whole man to the easy inspiration of genius, combined with a good nature, though rather too epicurean, and destitute of moral energy, which, for that very reason,

made him a favorite with men of similar dispositions, for whom courts and camps, and country mansions, were the proper soil.

8. Montaigne is superior to any of the ancients in liveliness, in that careless and rapid style where one thought springs naturally, but not consecutively, from another, by analogical rather than deductive connection; so that, while the reader seems to be following a train of arguments, he is imperceptibly hurried to a distance by some contingent association. This may be observed in half his *Essays*, the titles of which often give us little insight into their general scope. Thus the apology for Raymond de Sebonde is soon forgotten in the long defence of moral Pyrrhonism, which occupies the twelfth chapter of the second book. He sometimes makes a show of coming back from his excursions; but he has generally exhausted himself before he does so. This is what men love to practise (not advantageously for their severer studies) in their own thoughts; they love to follow the casual associations that lead them through pleasant labyrinths, — as one, riding along the high road, is glad to deviate a little into the woods, though it may sometimes happen that he will lose his way, and find himself far remote from his inn. And such is the conversational style of lively and eloquent old men. We converse with Montaigne, or rather hear him talk; it is almost impossible to read his *Essays* without thinking that he speaks to us; we see his cheerful brow, his sparkling eye, his negligent but gentlemanly demeanor; we picture him in his arm-chair, with his few books round the room, and Plutarch on the table.

9. The independence of his mind produces great part of the charm of his writing: it redeems his vanity, without which it could not have been so fully displayed, or, perhaps, so powerfully felt. In an age of literary servitude, when every province into which reflection could wander was occupied by some despot, — when, to say nothing of theology, men found Aristotle or Ulpian or Hippocrates, at every turning, to dictate their road, it was gratifying to fall in company with a simple gentleman, who, with much more reading than generally belonged to his class, had the spirit to ask a reason for every rule.

10. Montaigne has borrowed much, besides his quotations, from the few ancient authors whom he loved to study. In

one passage he even says that his book is wholly compiled from Plutarch and Seneca; but this is evidently intended to throw the critics off their scent. "I purposely conceal the authors from whom I borrow," he says in another place, "to check the presumption of those who are apt to censure what they find in a modern. I am content that they should lash Seneca and Plutarch through my sides."¹ These were his two favorite authors; and, in order to judge of the originality of Montaigne in any passage, it may often be necessary to have a considerable acquaintance with their works. "When I write," he says, "I care not to have books about me; but I can hardly be without a Plutarch."² He knew little Greek; but most editions at that time had a Latin translation: he needed not for Plutarch to go beyond his own language. Cicero he did not much admire, except the epistles to Atticus. He esteemed the moderns very slightly in comparison with antiquity, though praising Guicciardini and Philip de Comines. Dugald Stewart observes, that Montaigne cannot be suspected of affectation, and therefore must himself have believed what he says of the badness of his memory; forgetting, as he tells us, the names of the commonest things, and even of those he constantly saw. But his vanity led him to talk perpetually of himself; and, as often happens to vain men, he would rather talk of his own failings than of any foreign subject. He could not have had a very defective memory so far as it had been exercised, though he might fall into the common mistake of confounding his inattention to ordinary objects with weakness of the faculty.

11. Montaigne seldom defines or discriminates; his mind had great quickness, but little subtilty: his carelessness and impatience of labor rendered his views practically one-sided; for, though he was sufficiently free from prejudice to place the objects of consideration in different lights, he wanted the power, or did not use the diligence, to make that comparative appreciation of facts which is necessary to distinguish the truth. He appears to most advantage in matters requiring good sense and calm observation, as in the education of children. The twenty-fourth and twenty-eighth chapters of the first book, which relate to this subject, are among the best in the collection. His excellent temper made him an enemy

¹ L. II. c. 32.

² L. II. c. 10.

to the harshness and tyranny so frequent at that time in the management of children, as his clear understanding did to the pedantic methods of overloading and misdirecting their faculties. It required some courage to argue against the grammarians who had almost monopolized the admiration of the world. Of these men Montaigne observes, that, though they have strong memories, their judgment is usually very shallow; making only an exception for Turnebus, who, though in his opinion the greatest scholar that had existed for a thousand years, had nothing of the pedant about him but his dress. In all the remarks of Montaigne on human character and manners, we find a liveliness, simplicity, and truth. They are such as his ordinary opportunities of observation or his reading suggested; and, though several writers have given proofs of deeper reflection or more watchful discernment, few are so well calculated to fall in with the apprehension of the general reader.

12. The scepticism of Montaigne, concerning which so much has been said, is not displayed in religion, for he was a steady Catholic, though his faith seems to have been rather that of acquiescence than conviction; nor in such subtilities of metaphysical Pyrrhonism as we find in Sanchez, which had no attraction for his careless nature. But he had read much of Sextus Empiricus, and might perhaps have derived something from his favorite Plutarch. He had also been forcibly struck by the recent narratives of travellers, which he sometimes received with a credulity as to evidence not rarely combined with theoretical scepticism, and which is too much the fault of his age to bring censure on an individual. It was then assumed that all travellers were trustworthy, and, still more, that none of the Greek and Roman authors have recorded falsehoods. Hence he was at a loss to discover a general rule of moral law, as an implanted instinct, or necessary deduction of common reason, in the varying usages and opinions of mankind. But his scepticism was less extravagant and unreasonable at that time than it would be now. Things then really doubtful have been proved; and positions, entrenched by authority which he dared not to scruple, have been overthrown:¹ Truth, in retiring from her outposts, has become more unassailable in her citadel.

¹ Montaigne's scepticism was rightly exercised on witchcraft and other supernatural stories; and he had probably some weight in discrediting those superstitions. See l. iii. c. 11.

13. It may be deemed a symptom of wanting a thorough love of truth, when a man overrates, as much as when he overlooks, the difficulties he deals with. Montaigne is perhaps not exempt from this failing. Though sincere and candid in his general temper, he is sometimes more ambitious of setting forth his own ingenuity than desirous to come to the bottom of his subject. Hence he is apt to run into the fallacy common to this class of writers, and which La Mothe le Vayer employed much more,—that of confounding the variations of the customs of mankind in things morally indifferent, with those which affect the principles of duty; and hence the serious writers on philosophy in the next age, Pascal, Arnauld, Malebranche, animadvert with much severity on Montaigne. They considered him, not perhaps unjustly, as an enemy to the candid and honest investigation of truth, both by his sceptical bias and by the great indifference of his temperament; scarcely acknowledging, so much as was due, the service he had done by chasing away the servile pedantry of the schools, and preparing the road for closer reasoners than himself. But the very tone of their censures is sufficient to prove the vast influence he had exerted over the world.

14. Montaigne is the earliest classical writer in the French language, the first whom a gentleman is ashamed not to have read. So long as an unaffected style and an appearance of the utmost simplicity and good nature shall charm, so long as the lovers of desultory and cheerful conversation shall be more numerous than those who prefer a lecture or a sermon, so long as reading is sought by the many as an amusement in idleness, or a resource in pain, so long will Montaigne be among the favorite authors of mankind. I know not whether the greatest blemish of his Essays has much impeded their popularity: they led the way to the indecency too characteristic of French literature, but in no writer on serious topics, except Bayle, more habitual than in Montaigne. It may be observed, that a larger portion of this quality distinguishes the third book, published after he had attained a reputation, than the two former. It is also more overspread by egotism; and it is not agreeable to perceive that the two leading faults of his disposition became more unrestrained and absorbing as he advanced in life.

15. The Italians have a few moral treatises of this period, but chiefly scarce and little read. The *Instituzioni Morali*

of Alexander Piccolomini; the *Instituzioni di Tutta la Vita dell' Uomo Nato Nobile e in città Libera*, by the same author; the Latin treatise of Mazzoni de *Triplici Vita*, which, though we mention it here as partly ethical, seems to be rather an attempt to give a general survey of all science, — are among the least obscure, though they have never been of much reputation in Europe.¹ But a more celebrated work, relating indeed to a minor department of ethics, the rules of polite and decorous behavior, is the *Galateo di Casa*, Bishop of Benevento, and an elegant writer of considerable reputation. This little treatise is not only accounted superior in style to most Italian prose, but serves to illustrate the manners of society in the middle of the sixteenth century. Some of the improprieties which he censures are such as we should hardly have expected to find in Italy, and almost remind us of a strange but graphic poem of one Dedekind, on the manners of Germany in the sixteenth century, called *Grobianus*. But his own precepts in other places, though hardly striking us as novel, are more refined, and relate to the essential principles of social intercourse, rather than to its conventional forms.² Casa wrote also a little book on the duties to be observed between friends of unequal ranks. The inferior, he advises, should never permit himself to jest upon his patron; but, if he is himself stung by any displeasing wit or sharp word, ought to receive it with a smiling countenance, and to answer so as to conceal his resentment. It is probable that this art was understood in an Italian palace without the help of books.

16. There was never a generation in England which, for worldly prudence and wise observation of mankind, stood higher than the subjects of Elizabeth. Rich in men of strong mind, that age had given them a discipline unknown to ourselves; the strictness of the Tudor government, the suspicious temper of the queen, the spirit not only of intolerance, but of inquisitiveness as to religious dissent, the uncertainties of the future, produced a caution rather foreign to the English character, accompanied by a closer attention to

¹ For these books, see Tiraboschi, *Corniani*, and Ginguéné. *Niceron*, vol. xxiii., observes of Piccolomini, that he was the first who employed the Italian language in moral philosophy. This must, however, be taken very strictly: for, in a general sense of the word, we have seen earlier instances than his *Instituzioni Morali* in 1575.

² Casa inveighs against the punctilious and troublesome ceremonies, introduced, as he supposes, from Spain, making distinctions in the mode of addressing different ranks of nobility.

the workings of other men's minds, and their exterior signs. This, for similar reasons, had long distinguished the Italians; but it is chiefly displayed perhaps in their political writings. We find it, in a larger and more philosophical sense, near the end of Elizabeth's reign, when our literature made its first strong shoot, prompting the short condensed reflections of Burleigh and Raleigh, or saturating with moral observation the mighty soul of Shakspeare.

17. The first in time, and we may justly say the first in excellence, of English writings on moral prudence, are the *Essays of Bacon*. Bacon's Essays. But these as we now read them, though not very bulky, are greatly enlarged since their first publication in 1597. They then were but ten in number, — entitled, 1. Of Studies; 2. Of Discourse; 3. Of Ceremonies and Respects; 4. Of Followers and Friends; 5. Of Suitors; 6. Of Expense; 7. Of Regiment of Health; 8. Of Honor and Reputation; 9. Of Faction; 10. Of Negotiating. And even these few have been expanded in later editions to nearly double their extent. The rest were added chiefly in 1612, and the whole were enlarged in 1625. The pith indeed of these ten *Essays* will be found in the edition of 1597; the additions being merely to explain, correct, or illustrate. But, as a much greater number were incorporated with them in the next century, we shall say no more of Bacon's *Essays* for the present.

SECT. II.—ON POLITICAL PHILOSOPHY.

Freedom of Writing on Government at this Time — Its Causes — Hottoman — Languet — La Boetie — Buchanan — Poy net — Rose — Mariana — The Jesuits — Botero and Paruta — Bodin — Analysis of his Republic

18. THE present period, especially after 1570, is far more fruitful than the preceding in the annals of political science. It produced several works both of temporary and permanent importance. Before we come to Bodin, who is its most conspicuous ornament, it may be fit to mention some less considerable books, which, though belonging partly to the temporary class, have in several Number of political writers.

instances survived the occasion which drew them forth, and indicate a state of public opinion not unworthy of notice.

19. A constant progress towards absolute monarchy, sometimes silent, at other times attended with violence, had been observable in the principal kingdoms of Europe for the last hundred years. This had been brought about by various circumstances which belong to civil history; but, among others, by a more skilful management, and a more systematic attention to the maxims of statecraft, which had sometimes assumed a sort of scientific form, as in *The Prince* of Machiavel, but were more frequently inculcated in current rules familiar to the counsellors of kings. The consequence had been not only many flagrant instances of violated public right, but in some countries, especially France, an habitual contempt for every moral as well as political restraint on the ruler's will. But oppression is always felt to be such, and the breach of known laws cannot be borne without resentment, though it may without resistance; nor were there wanting several causes that tended to generate a spirit of indignation against the predominant despotism. Independent of those of a political nature, which varied according to the circumstances of kingdoms, there were three that belonged to the sixteenth century as a learned and reflecting age, which, if they did not all exercise a great influence over the multitude, were sufficient to affect the complexion of literature, and to indicate a somewhat novel state of opinion in the public mind.

20. I. From the Greek and Roman poets, orators, or historians, the scholar derived the principles, not only of equal justice, but of equal privileges: he learned to reverence free republics, to abhor tyranny, to sympathize with a Timoleon or a Brutus. A late English historian, who carried to a morbid excess his jealousy of democratic prejudices, fancied that these are perceptible in the versions of Greek authors by the learned of the sixteenth century, and that Xylander or Rhodomann gratified their spite against the sovereigns of their own time by mistranslating their text, in order to throw odium on Philip or Alexander. This is probably unfounded; but it may still be true that men, who had imbibed notions, perhaps as indefinite as exaggerated, of the blessings of freedom in ancient Rome and Greece,

would draw no advantageous contrast with the palpable outrages of arbitrary power before their eyes. We have seen, fifty years before, a striking proof of almost mutinous indignation in the Adages of Erasmus; and I have little doubt that further evidence of it might be gleaned from the letters and writings of the learned.

21. II. In proportion as the antiquities of the existing European monarchies came to be studied, it could not but appear that the royal authority had ^{From their own and the Jewish.} grown many limitations that primitive usage or established law had imposed upon it; and the farther back these researches extended, the more they seemed, according to some inquirers, to favor a popular theory of constitutional polity. III. Neither of these considerations, which affected only the patient scholar, struck so powerfully on the public mind as the free spirit engendered by the Reformation, and especially the Judaizing turn of the early Protestants, those at least of the Calvinistic school, which sought for precedents and models in the Old Testament, and delighted to recount how the tribes of Israel had fallen away from Rehoboam, how the Maccabees had repelled the Syrian, how Eglon had been smitten by the dagger of Ehud. For many years the Protestants of France had made choice of the sword, when their alternative was the stake; and amidst defeat, treachery, and massacre, sustained an unequal combat with extraordinary heroism, and a constancy that only a persuasion of acting according to conscience could impart. That persuasion it was the business of their ministers and scholars to encourage by argument. Each of these three principles of liberty was asserted by means of the press in the short period between 1570 and 1580.

22. First in order of publication is the Franco-Gallia of Francis Hottoman, one of the most eminent lawyers ^{Franco-Gallia of Hottoman.} of that age. This is chiefly a collection of passages from the early French historians, to prove the share of the people in government, and especially their right of electing the kings of the first two races. No one in such inquiries would now have recourse to the Franco-Gallia, which has certainly the defect of great partiality, and an unwarrantable extension of the author's hypothesis. But it is also true that Hottoman revealed some facts, as to the ancient monarchy of France, which neither the later histo-

rians, flatterers of the court, nor the lawyers of the parliament of Paris, against whom he is prone to inveigh, had suffered to transpire.

23. An anonymous treatise, *Vindiciæ contra Tyrannos*, *Vindiciæ of Auctore Stephano Junio Bruto Celta, 1579, com-Languet.* monly ascribed to Hubert Languet, the friend of Sir Philip Sidney, breathes the stern spirit of Judaical Huguenotism.¹ Kings, that lay waste the church of God, and support idolatry; kings, that trample upon their subjects' privileges, may be deposed by the states of their kingdom, who indeed are bound in duty to do so, though it is not lawful for private men to take up arms without authority. As kings derive their pre-eminence from the will of the people, they may be considered as feudally vassals of their subjects, so far that they may forfeit their crown by felony against them. Though Languet speaks honorably of ancient tyrannicides, it seems as if he could not mean to justify assassination, since he refuses the right of resistance to private men.

24. Hottoman and Languet were both Protestants, and, *Contr'Un* the latter especially, may have been greatly influ-
of Boetie. enced by the perilous fortunes of their religion. A short treatise, however, came out in 1578, written probably near thirty years before, by Stephen de la Boetie, best known to posterity by the ardent praises of his friend Montaigne, and an adherent to the church. This is called *Le Contr'Un, ou Discours de la Servitude Volontaire*. It well deserves its title. Roused by the flagitious tyranny of many contemporary rulers, and few were worse than Henry II., under whose reign it was probably written, La Boetie pours forth the vehement indignation of a youthful heart, full of the love of virtue and of the brilliant illusions which a superficial knowledge of ancient history creates, against the voluntary abjectness of mankind, who submit as slaves to one no wiser, no braver, no stronger than any of themselves. "He who so plays the master over you has but two eyes, has but two hands, has but one body, has nothing more than the least among the vast number who dwell in our cities; nothing has he better than you, save the advantage that you give him, that he may ruin you. Whence has he so many eyes to watch you, but that you

¹ [Le Clerc has a dissertation printed at Plewde Mornay wrote the *Vindiciæ contra* the end of the English translation of *Tyrannos*. But the majority have con-
Bayle's Dictionary. to prove that Du continued to ascribe it to Languet. — 1863.]

give them to him? How has he so many hands to strike you, but that he employs your own? How does he come by the feet which trample on your cities, but by your means? How can he have any power over you, but what you give him? How could he venture to persecute you, if he had not an understanding with yourselves? What harm could he do you, if you were not receivers of the robber that plunders you, accomplices of the murderer who kills you, and traitors to your own selves? You, you sow the fruits of the earth, that he may waste them; you furnish your houses that he may pillage them; you rear your daughters, that they may glut his wantonness, and your sons, that he may lead them at the best to his wars, or that he may send them to execution, or make them the instruments of his concupiscence, the ministers of his revenge. You exhaust your bodies with labor, that he may revel in luxury, or wallow in base and vile pleasures; you weaken yourselves, that he may become more strong, and better able to hold you in check. And yet from so many indignities, that the beasts themselves, could they be conscious of them, would not endure, you may deliver yourselves, if you but make an effort, not to deliver yourselves, but to show the will to do it. Once resolve to be no longer slaves, and you are already free. I do not say that you should assail him, or shake his seat; merely support him no longer, and you will see, that like a great Colossus, whose basis has been removed from beneath him, he will fall by his own weight, and break to pieces."¹

25. These bursts of a noble patriotism, which no one who is in the least familiar with the history of that period will think inexcusable, are much unlike what we generally expect from the French writers. La Boetie, in fact, is almost a single instance of a thoroughly republican character till nearly the period of the Revolution. Montaigne, the staunchest supporter of church and state, excuses his friend, "the greatest man, in my opinion, of our age," assuring us that he was always a loyal subject, though, if he had been permitted his own choice, "he would rather have been born at Venice than at Sarlat." La Boetie died young, in 1561; and his Discourse was written some years before: he might have lived to perceive how much more easy it is to inveigh against the abuses of government than to bring about any thing better by rebellion.

¹ Le Contr'Un of La Boetie is published at the end of some editions of Montaigne

26. The three great sources of a free spirit in politics, admiration of antiquity, zeal for religion, and persuasion of positive right, which separately had animated La Boetie, Languet, and Hottoman, united their streams to produce, in another country, the treatise of George Buchanan (*De Jure Regni apud Scotos*), a scholar, a Protestant, and the subject of a very limited monarchy. This is a dialogue elegantly written, and designed, first, to show the origin of royal government from popular election; then, the right of putting tyrannical kings to death, according to Scripture, and the conditional allegiance due to the crown of Scotland, as proved by the coronation oath, which implies that it is received in trust from the people. The following is a specimen of Buchanan's reasoning, which goes very materially farther than Languet had presumed to do: "Is there, then," says one of the interlocutors, "a mutual compact between the king and the people? M. Thus it seems. — B. Does not he who first violates the compact, and does any thing against his own stipulations, break his agreement? M. He does. — B. If, then, the bond which attached the king to the people is broken, all rights he derived from the agreement are forfeited? M. They are forfeited. — B. And he who was mutually bound becomes as free as before the agreement? M. He has the same rights and the same freedom as he had before. — B. But if a king should do things tending to the dissolution of human society, for the preservation of which he has been made, what name should we give him? M. We should call him a tyrant. — B. But a tyrant not only possesses no just authority over his people, but is their enemy? M. He is surely their enemy. — B. Is there not a just cause of war against an enemy who has inflicted heavy and intolerable injuries upon us? M. There is. — B. What is the nature of a war against the enemy of all mankind, that is, against a tyrant? M. None can be more just. — B. Is it not lawful in a war justly commenced, not only for the whole people, but for any single person, to kill an enemy? M. It must be confessed. — B. What, then, shall we say of a tyrant, a public enemy, with whom all good men are in eternal warfare? may not any one of all mankind inflict on him every penalty of war? M. I observe that all nations have been of that opinion; for Theba is extolled for having killed her husband, and Timoleon for his brother's and Cassius for his son's death."¹

27. We may include among political treatises of this class some published by the English and Scottish exiles during the persecution of their religion by the two Marys. They are, indeed prompted by circumstances, and in some instances have too much of a temporary character to deserve a place in literary history. I will, however, give an account of one, more theoretical than the rest, and characteristic of the bold spirit of these early Protestants, especially as it is almost wholly unknown except by name. This is in the titlepage, "A Short Treatise of Politique Power, and of the true obedience which subjects owe to kings and other civil governors, being an answer to seven questions: '1. Whereof politique power groweth, wherefore it was ordained, and the right use and duty of the same? 2. Whether kings, princes, and other governors have an absolute power and authority over their subjects? 3. Whether kings, princes, and other politique governors be subject to God's laws, or the positive laws of their countries? 4. In what things, and how far, subjects are bound to obey their princes and governors? 5. Whether all the subject's goods be the emperor's or king's own, and that they may lawfully take them for their own? 6. Whether it be lawful to depose an evil governor, and kill a tyrant? 7. What confidence is to be given to princes and potentates?'"

28. The author of this treatise was John Poynet, or Ponnet, as it is spelled in the last edition, Bishop of Winchester under Edward VI., and who had a considerable share in the Reformation.¹ It was first published in 1558, and reprinted in 1642, "to serve," says Strype, "the turn of those times." "This book," observes truly the same industrious person, "was not over favorable to princes." Poynet died very soon afterwards, so that we cannot determine whether he would have thought it expedient to speak as fiercely under the reign that was to come. The place of publication of the first edition I do not know, but I presume it was at Geneva or Frankfort. It is closely and vigorously written; deserving, in many parts, a high place among the English prose of that age, though not entirely free from the usual fault, — vulgar and ribaldrous invective. He determines all the questions stated in the titlepage on principles

¹ Chalmers; Strype's Memorials.

30. "But now, to prove the latter part of this question affirmatively, that it is lawful to kill a tyrant, there is no man can deny, but that the Ethnics, albeit they had not the right and perfect true knowledge of God, were endued with the knowledge of the law of nature, — for it is no private law to a few, or certain people, but common to all, — not written in books, but grafted in the hearts of men; not made by men, but ordained of God, which we have not learned, received, or read, but have taken, sucked, and drawn it out of nature, whereunto we are not taught, but made; not instructed, but seasoned;¹ and, as St. Paul saith, 'Man's conscience bearing witness of it,' &c. He proceeds in a strain of some eloquence (and this last passage is not ill translated from Cicero) to extol the ancient tyrannicides, accounting the first nobility to have been "those who had revenged and delivered the oppressed people out of the hands of their governors. Of this kind of nobility was Hercules, Theseus, and such like."² It must be owned the worthy bishop is a bold man in assertions of fact. Instances from the Old Testament, of course, follow, wherein Jezebel and Athalia are not forgotten, for the sake of our bloody queen.

31. If too much space has been allowed to so obscure a production, it must be excused on account of the illu- The tenets of parties swayed by circumstances. tration it gives to our civil and ecclesiastical history, though of little importance in literature. It is also well to exhibit an additional proof that the tenets of most men, however general and speculative they may appear, are espoused on account of the position of those who hold them, and the momentary consequences that they may produce. In a few years' time, the Church of England, strong in the protection of that royalty which Poynt thus assailed in his own exile, enacted the celebrated homily against rebellion which denounces every pretext of resistance to governors. It rarely happens, that any parties, even the best and purest, will, in the strife to retain or recover their ascendancy, weaken themselves by a scrupulous examination of the reasoning or the testimony which is to serve their purpose. Those have lived and read to little advantage who have not discovered this.

32. It might appear that there was some peculiar associa-

¹ Sic: the Latin in Cic. pro Mil. is *imbuti*.

² P. 49.

tion between these popular theories of resistance and the Protestant faith. Perhaps, in truth, they had a degree of natural connection; but circumstances, more than general principles, affect the opinions of mankind. The rebellion of the League against Henry III., their determination not to acknowledge Henry IV., reversed the state of parties, and displayed, in an opposite quarter, the republican notions of Languet and Buchanan as fierce and as unlimited as any Protestants had maintained them. Henry of Bourbon could only rely upon his legitimate descent, upon the indefeasible rights of inheritance. If France was to choose for herself, France demanded a Catholic king: all the topics of democracy were thrown into that scale; and, in fact, it is well known that Henry had no prospect whatever of success but by means of a conversion, which, though not bearing much semblance of sincerity, the nation thought fit to accept. But, during that struggle of a few years, we find, among other writings of less moment, one ascribed by some to Rose, Bishop of Senlis, a strenuous partisan of the League, which may perhaps deserve to arrest our attention.¹

33. This book, *De Justa Reipublicæ Christianæ in Reges Potestate*, published in 1590, must have been partly written before the death of Henry III. in the preceding year. He begins with the origin of human society, which he treats with some eloquence, and on the principle of an election of magistrates by the community, that they might live peaceably, and in enjoyment of their possessions. The different forms and limitations of government have sprung from the choice of the people, except where they have been imposed by conquest. He exhibits many instances of this variety: but there are two dangers, one of limiting too much the power of kings, and letting the populace change the dynasty at their pleasure; the other, that of ascrib-

¹ The author calls himself *Rosæus*, and not, as has been asserted, Bishop of Senlis. But Pite attributes this book to Rainolds (brother of the more celebrated Dr. John Rainolds), who is said to have called himself *Rosæus*. The *Biographie Universelle* (art. *Rose*) says this opinion has not gained ground: but it is certainly favored by M. Barbier, in the *Dictionnaire des Anonymes*; and some grounds for it are alleged. From internal evidence, it seems rather the

work of a Frenchman than a foreigner; but I have not paid much attention to so unimportant a question. Jugler, in his *Historia Litteraria*, c. 9, does not even name *Rose*. By a passage in Schelhorn, viii. 465, the book seems to have been sometimes ascribed to *Genebrand*. [Herbert names Rainolds as the author, and says that it is supposed to have been printed at Edinburgh: but I cannot think this at all probable. — 1842.]

ing a sort of divinity to kings, and taking from the nation all the power of restraining them in whatever crimes they may commit. The Scottish Calvinists are an instance of the first error; the modern advocates of the house of Valois, of the other. The servile language of those who preach passive obedience has encouraged not only the worst Roman emperors, but such tyrants as Henry VIII., Edward VI., and Elizabeth of England.

34. The author goes, in the second chapter, more fully into a refutation of this doctrine, as contrary to the practice of ancient nations, who always deposed tyrants; to the principles of Christianity; and to the constitution of European communities, whose kings are admitted under an oath to keep the laws and to reign justly. The subject's oath of allegiance does not bind him, unless the king observe what is stipulated from him; and this right of withdrawing obedience from wicked kings is at the bottom of all the public law of Europe. It is also sanctioned by the church. Still more has the nation a right to impose laws and limitations on kings, who have certainly no superiority to the law, so that they can transgress it at pleasure.

35. In the third chapter, he inquires who is a tyrant; and, after a long discussion, comes to this result, that a tyrant is one who despoils his subjects of their possessions, or offends public decency by immoral life, but, above all, who assails the Christian faith, and uses his authority to render his subjects heretical. All these characters are found in Henry of Valois. He then urges in the two following chapters, that all Protestantism is worse than Paganism, inasmuch as it holds out less inducement to a virtuous life, but that Calvinism is much the worst form of the Protestant heresy. The Huguenots, he proceeds to prove, are neither parts of the French Church nor commonwealth. He infers, in the seventh chapter, that the King of Navarre, being a heretic of this description, is not fit to rule over Christians. The remainder of the book is designed to show, that every king, being schismatic or heretical, may be deposed by the pope, of which he brings many examples; nor has any one deserved this sentence more than Henry of Navarre. It has always been held lawful that an heretical king should be warred upon by his own subjects and by all Christian sovereigns; and he maintains that a real tyrant, who, after being deposed by the wiser part of his

subjects, attempts to preserve his power by force, may be put to death by any private person. He adds that Julian was probably killed by a Christian soldier, and quotes several fathers and ecclesiastical historians who justify and commend the act. He concludes by exhorting the nobility and other orders of France, since Henry is a relapsed heretic, who is not to be believed for any oaths he may make, to rally round their Catholic king, Charles of Bourbon.

36. The principles of Rose, if he were truly the author, both as to rebellion and tyrannicide, belonged naturally to those who took up arms against Henry III., and who applauded his assassin. They were adopted, and perhaps extended, by Boucher, a leaguer still more furious, if possible, than Rose himself, in a book published in 1589, *De Justa Henrici III. Abdicatione à Francorum Regno*. This book is written in the spirit of Laugnet, asserting the general right of the people to depose tyrants, rather than confining it to the case of heresy. The deposing power of the pope, consequently, does not come much into question. He was answered, as well as other writers of the same tenets, by a Scottish Catholic residing at Paris, William Barclay, father of the more celebrated author of the *Argenis*, in a treatise *De Regno et Regali Potestate adversus Buchananum, Brutum, Boucherum et Reliquos Monarchomachos*, 1600. Barclay argues, on the principles current in France, that the king has no superior in temporals; that the people are bound in all cases to obey him; that the laws owe their validity to his will. The settlement of France by the submission of the League on the one hand, and by the Edict of Nantes on the other, naturally put a stop to the discussion of questions which, theoretical and universal as they might seem, would never have been brought forward but through the stimulating influence of immediate circumstances.

37. But while the war was yet raging, and the fate of the Catholic religion seemed to hang upon its success, many of the Jesuits had been strenuous advocates of the tyrannicidal doctrine; and the strong spirit of party attachment in that order renders it hardly uncandid to reckon among its general tenets whatever was taught by its most conspicuous members. The boldest and most celebrated assertion of these maxims was by Ma-

Treatise of Boucher in the same spirit.

Answered by Barclay.

The Jesuits adopt these tenets.

Mariana, De Hære.

riana, in a book, *De Rege et Regis Institutione*. The first edition of this remarkable book, and which is of considerable scarcity, was published at Toledo in 1599, dedicated to Philip III., and sanctioned with more than an approbation, with a warm eulogy, by the censor (one of the same order, it may be observed), who by the king's authority had perused the manuscript. It is, however, not such as in an absolute monarchy we should expect to find countenance. Mariana, after inquiring what is the best form of government, and deciding for hereditary monarchy, but only on condition that the prince shall call the best citizens to his councils, and administer all affairs according to the advice of a senate, comes to show the difference between a king and a tyrant. His invectives against the latter prepare us for the sixth chapter, which is entitled, Whether it be lawful to overthrow a tyrant? He begins by a short sketch of the oppression of France under Henry III., which had provoked his assassination. Whether the act of James Clement, "the eternal glory of France, as most reckon him,"¹ were in itself warrantable, he admits to be a controverted question, stating the arguments on both sides, but placing last those in favor of the murder, to which he evidently leans. All philosophers and theologians, he says, agree that an usurper may be put to death by any one. But in the case of a lawful king, governing to the great injury of the commonwealth or of religion (for we ought to endure his vices so long as they do not reach an intolerable height), he thinks that the states of the realm should admonish him, and, on his neglect to reform his life, may take up arms, and put to death a prince whom they have declared to be a public enemy; and any private man may do the same. He concludes, therefore, that it is only a question of fact who is a tyrant; but not one of right, whether a tyrant may be killed. Nor does this maxim give a license to attempts on the lives of good princes; since it can never be applied till wise and experienced men have conspired with the public voice in declaring the prince's tyranny. "It is a wholesome thing," he proceeds, "that sovereigns should be convinced, that if they oppress the state, and become intolerable by their wickedness, their assassination will not only be lawful but glorious to the perpe-

¹ These words, *eternum Gallia decus* is very little other alteration: yet the are omitted in the subsequent editions; first alone is in request. but, as far as I have compared them, there

... the

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34. In the second book, Mariana treats of the proper education of a prince; and in the third, on the best administration of his government, inveighing vehemently against excessive taxation, and against debasement of the coin, which he thinks ought to be the last remedy in a public crisis. The whole work, even in its reprehensible exaggerations, breathes a spirit of liberty, and regard to the common good. Nor does Mariana, though a Jesuit, lay any stress on the Papal power to depose princes, which, I believe, he has never once intimated through the whole volume. It is absolutely on political

1 " Et salutaris cognitio, ut sit principum periculum, et rempublicam oppriment, si vitia et feditate intolerantibus possint " p. 17

principles that he reasons, unless we except that he considers impiety as one of the vices which constitute a tyrant.¹

40. Neither of the conflicting parties in Great Britain had neglected the weapons of their contemporaries: the English Protestants under Mary, the Scots under her unfortunate namesake, the Jesuits and Catholic priests under Elizabeth, appealed to the natural rights of men, or to those of British citizens. Poynt, Goodman, Knox, are of the first description; Allen and Persons, of the second. Yet this was not done, by the latter at least, so boldly, and so much on broad principles, as it was on the Continent; and Persons, in his celebrated Conference, under the name of Doleman, tried the different and rather inconsistent path of hereditary right. The throne of Elizabeth seemed to stand in need of a strongly monarchical sentiment in the nation. Yet we find, that the popular origin of government, and the necessity of popular consent to its due exercise, are laid down by Hooker in the first and eighth books of the Ecclesiastical Polity, with a boldness not very usual in her reign, and, it must be owned, with a latitude of expression that leads us forward to the most unalloyed democracy. This theory of Hooker, which he endeavored in some places to qualify, with little success or consistency, though it excited, perhaps, not much attention at the time, became the basis of Locke's more celebrated Essay on Government, and, through other stages, of the political creed which actuates at present, as a possessing spirit, the great mass of the civilized world.²

41. The bold and sometimes passionate writers, who possibly will be thought to have detained us too long, may be contrasted with another class more cool and prudent, who sought rather to make the most of what they found established in civil polity than to amend or subvert it. The condition of France was such as to force men into think-

¹ Bayle, art. "Mariana," notes G, H, and I, has expatiated upon this notable treatise, which did the Jesuits infinite mischief, though they took pains to disclaim any participation in the doctrine.

² Bilson, afterwards Bishop of Winchester, in his Difference between Christian Subjection and Unchristian Rebellion, published in 1585, argues against the Jesuits, that Christian subjects may not bear arms against their princes for any religious quarrel; but admits, "if a

prince should go about to subject his kingdom to a foreign realm, or change the form of the commonwealth from liberty to tyranny, or neglect the laws established by common consent of prince and people, to execute his own pleasure, in these and other cases which might be named, if the nobles and commons join together to defend their ancient and accustomed liberty, regiment, and laws, they may not well be counted rebels." — p. 520.

ing, where nature had given them the capacity of it. In some of the memoirs of the age, such as those of Castelnau or Tavannes, we find an habitual tendency to reflect, to observe the chain of causes, and to bring history to bear on the passing time. De Comines had set a precedent; and the fashion of studying his writings and those of Machiavel conspired with the force of circumstances to make a thoughtful generation. The political and military discourses of La Noue, being thrown into the form of dissertation, come more closely to our purpose than merely historical works. They are full of good sense, in a high moral tone, without pedantry or pretension; and throw much light on the first period of the civil wars. The earliest edition is referred by the *Biographie Universelle* to 1587, which I believe should be 1588; but the book seems to have been finished long before.

42. It would carry us beyond the due proportions of this chapter, were I to seek out every book belonging to the class of political philosophy; and we are yet far from its termination. The *Politica* of Justus Lipsius deserve little regard: they are chiefly a digest of Aristotle, Tacitus, and other ancient writers. Charron has incorporated or abridged the greater part of this work in his own. In one passage, Lipsius gave great and just offence to the best of the Protestant party, whom he was about to desert, by recommending the extirpation of heresy by fire and sword.

Botero. A political writer of the Jesuit school was Giovanni Botero, whose long treatise, *Ragione di Stato*, 1589, while deserving of considerable praise for acuteness, has been extolled by Guinguéné, who had never read it, for some merits it is far from possessing.¹ The tolerant spirit, the maxims of good faith, the enlarged philosophy, which, on the credit of a Piedmontese panegyrist, he ascribes to Botero, will be sought in vain. This Jesuit justifies the Massacre of St. Bartholomew, and all other atrocities of that age; observing that the Duke of Alba made a mistake in the public execution of Horn and Egmout, instead of getting rid of them privately.² Conservation is with him, as with Machiavel, the great end of government, which is to act so as neither to deserve nor per-

¹ Vol. viii. p. 210.

² "Poteva contentarsi di sbrigharsene con dar morte quanto si può segretamente
fesse possibile." This is in another treatise by Botero, *Relazioni Universali de' Capitani Illustri*.

mit opposition. The immediate punishment of the leaders of sedition, with as much silence and secrecy as possible, is the best remedy where the sovereign is sufficiently powerful. In cases of danger, it is necessary to conquer by giving way, and to wait for the cooling of men's tempers, and the disunion that will infallibly impair their force; least of all should he absent himself, like Henry III., from the scene of tumult, and thus give courage to the seditious, while he diminishes their respect for himself.

43. Botero had thought and observed much: he is, in extent of reading, second only to Bodin, and his views are sometimes luminous. The most remarkable passage that has occurred to me is on the subject of population. No encouragement to matrimony, he observes, will increase the numbers of the people without providing also the means of subsistence, and without due care for breeding children up. If this be wanting, they either die prematurely, or grow up of little service to their country.¹ Why else, he asks, did the human race reach, three thousand years ago, as great a population as exists at present? Cities begin with a few inhabitants, increase to a certain point, but do not pass it, as we see at Rome, at Naples, and in other places. Even if all the monks and nuns were to marry, there would not, he thinks, be more people in the world than there are; two things being requisite for their increase,—generation and education (or what we should perhaps rather call rearing), and if the multiplication of marriages may promote the one, it certainly hinders the other.² Botero must here have meant, though he does not fully express it, that the poverty attending upon improvident marriages is the great impediment to rearing their progeny.

44. Paolo Paruta, in his *Discorsi Politici*, Venice, 1599, is perhaps less vigorous and acute than Botero; yet he may be reckoned among judicious writers on general politics. The first book of these discourses relates to Roman, the second chiefly to modern, history. His turn of thinking is

¹ "Concio sia cosa chè se bene senza il congiungimento dell' uomo e della donna non si può il genere umano moltiplicarsi, non dimeno la moltitudine di congiungimenti non è sola causa della moltiplicazione; si ricerca oltre di ciò, la cura d'allevarli, e la comodità di sustentarli; senza la quale o muojono innanzi tempo, o rie-

scono inutili, e di poco giovimento alla patria."—Lib. viii. p. 284.

² *Ibid.* "Ricercando due cose per la propagazione de popoli, la generazione e l'educazione, se bene la moltitudine de matrimonj ajuta forte l'una, impedisce però del sicuro l' altro."

independent, and unprejudiced by the current tide of opinion; as when he declares against the conduct of Hannibal in invading Italy. Paruta generally states both sides of a political problem very fairly, as in one of the most remarkable of his discourses, where he puts the famous question on the usefulness of fortified towns. His final conclusion is favorable to them. He was a subject of Venice, and, after holding considerable offices, was one of those historians employed by the Senate, whose writings form the series entitled *Istorici Veneziani*.

45. John Bodin, author of several other less valuable works, acquired so distinguished a reputation by his *Republic*, published in French in 1577, and in Latin, with many additions, by himself in 1586,¹ and has in fact so far outstripped the political writers of his own period, that I shall endeavor to do justice to his memory by something like an analysis of this treatise, which is far more known by name than generally read. Many have borne testimony to his extraordinary reach of learning and reflection. "I know of no political writer of the same period," says Stewart, "whose extensive and various and discriminating reading appears to me to have contributed more to facilitate and guide the researches of his successors, or whose references to ancient learning have been more frequently transcribed without acknowledgment."²

46. What is the object of political society? Bodin begins by inquiring. The greatest good, he answers, of every citizen, which is that of the whole state. And this he places in the exercise of the virtues proper to man, and in the knowledge of things natural, human,

Analysis of his treatise called *The Republic*.

¹ This treatise, in its first edition, made so great an impression, that, when Bodin came to England in the service of the Duke of Alençon, he found it explained by lecturers both in London and Cambridge, but not, as has sometimes been said, in the public schools of the university. This put him upon translating it into Latin himself, to render its fame more European. See Bayle, who has a good article on Bodin. I am much inclined to believe, that the perusal of Bodin had a great effect in England. He is not perhaps very often quoted, and yet he is named with honor by the chief writers of the next age: but he furnished a store, both of arguments and of examples, which were

not lost on the thoughtful minds of our countrymen.

Grotius, who is not very favorable to Bodin, though of necessity he often quotes the *Republic*, imputes to him an incorrectness as to facts, which in some cases raises a suspicion of ill-faith. *Epist. cœclii*. It would require a more close study of Bodin than I have made, to judge of the weight of this charge.

² *Dissertation on Progress of Philosophy*, p. 40. Stewart, however, thinks Bodin becomes so obscure that he makes an apology for the space he has allotted to the *Republic*, though not exceeding four pages. He was better known in the seventeenth century than at present.

and divine. But as all have not agreed as to the chief good of a single man, nor whether the good of individuals be also that of the state, this has caused a variety of laws and customs according to the humors and passions of rulers. This first chapter is in a more metaphysical tone than we usually find in Bodin. He proceeds in the next to the rights of families (*jus familiare*), and to the distinction between a family and a commonwealth. A family is the right government of many persons under one head, as a commonwealth is that of many families.¹ Patriarchal authority he raises high, both marital and paternal; on each subject pouring out a vast stream of knowledge: nothing that sacred and profane history, the accounts of travelers, or the Roman lawyers could supply, ever escapes the comprehensive researches of Bodin.² He intimates his opinion in favor of the right of repudiation, one of the many proofs that he paid more regard to the Jewish than the Christian law,³ and vindicates the full extent of the paternal power in the Roman republic, deducing the decline of the empire from its relaxation.

47. The patriarchal government includes the relation of master to servant, and leads to the question whether domestic slavery should be admitted into a well-constituted commonwealth. Bodin, discussing this with many arguments on both sides, seems to think that the Jewish law, with its limitations as to time of servitude, ought to prevail; since the

¹ "Familla est plurimum sub unus ac ejusdem patris familias imperium subditorum, earumque rerum que ipsius propria sunt, recta moderatio." He has an odd theory, that a family must consist of five persons, in which he seems to have been influenced by some notions of the jurists, that three families may constitute a republic, and that fifteen persons are also the minimum of a community.

² Cap. lii. 34. Bodin here protests against the stipulation sometimes made before marriage, that the wife shall not be in the power of the husband; "agreements so contrary to divine and human laws, that they cannot be endured, nor are they to be observed even when ratified by oath, since no oath in such circumstances can be binding."

³ It has often been surmised, that Bodin, though not a Jew by nativity, was such by conviction. This seems to be confirmed by his Republic, wherein he quotes the Old Testament continually and with great

deference, but seldom or never the New. Several passages might be alleged in proof, but I have not noted them all down. In one place, lib. i. c. 6, he says, "Paulus, Christianorum seculi sui facile princeps," which is at least a singular mode of expression. In another, he states the test of true religion so as to exclude all but the Mosiac. An unpublished work of Bodin, called the Heptaplomeres, is said to exist in many manuscripts, both in France and Germany; in which, after debating different religions in a series of dialogues, he gives the advantage to Deism or Judaism, — for those who have seen it seem not to have determined which. No one has thought it worth while to print this production. Jugler, *Hist. Literaria*, p. 1740; *Biogr. Univ.*; Nieéron, xvii. 264.

A posthumous work of Bodin, published in 1596, *Universæ Naturæ Theatrum*, has been called by some a disguised Pantheism. This did not appear, from what I have read of it, to be the case.

divine rules were not laid down for the boundaries of Palestine, but being so wise, so salutary, and of such authority, ought to be preferred above the constitutions of men. Slavery, therefore, is not to be permanently established; but, where it already exists, it will be expedient that emancipation should be gradual.¹

48. These last are the rights of persons in a state of nature, to be regulated but not created by the law. "Before there was either city or citizen, or any form of a commonwealth amongst men (I make use in this place of Knolles's very good translation), every master of a family was master in his own house, having power of life and death over his wife and children; but after that force, violence, ambition, covetousness, and desire of revenge, had armed one against another, the issues of wars and combats, giving victory unto the one side, made the other to become unto them slaves; and, amongst them that overcame, he that was chosen chief and captain, under whose conduct and leading they had obtained the victory, kept them also in his power and command as his faithful and obedient servants, and the other as his slaves. Then that full and entire liberty, by nature given to every man to live as himself best pleased, was altogether taken from the vanquished, and in the vanquishers themselves in some measure also diminished in regard of the conqueror; for that now it concerned every man in private to yield his obedience unto his chief sovereign; and he that would not abate any thing of his liberty, to live under the laws and commandments of another, lost all. So the words of lord and servant, of prince and subject, before unknown to the world, were first brought into use. Yea, reason, and the very light of nature, leadeth us to believe very force and violence to have given cause and beginning unto commonwealths."²

49. Thus, therefore, the patriarchal simplicity of government was overthrown by conquest, of which Nimrod seems to have been the earliest instance; and now fathers of families, once sovereign, are become citizens. A citizen is a free man under the supreme government of another.³ Those who enjoy more privileges than others are not citizens more than they. "It is the acknowledgment of the

¹ c. 5.

² c. 6.

³ "Est civis nihil aliud quam liber homo, qui summa alterius potestate obligatur."

sovereign by his free subject, and the protection of the sovereign towards him, that makes the citizen." This is one of the fundamental principles, it may be observed by us in passing, which distinguish a monarchical from a republican spirit in constitutional jurisprudence. Wherever mere subjection, or even mere nativity, is held to give a claim to citizenship, there is an abandonment of the republican principle. This, always reposing on a real or imaginary contract, distinguishes the nation, the successors of the first community, from alien settlers, and, above all, from those who are evidently of a different race. Length of time must, of course, ingraft many of foreign origin upon the native tree; but to throw open civil privileges at random to new-comers, is to convert a people into a casual aggregation of men. In a monarchy, the hereditary principle maintains an unity of the commonwealth; which may better permit, though not entirely without danger, an equality of privileges among all its subjects. Thus under Caracalla, but in a period in which we should not look for good precedents, the great name, as once it had been, of Roman citizen was extended, east and west, to all the provinces of the empire.

50. Bodin comes next to the relation between patron and client, and to those alliances among states which bear an analogy to it. But he is careful to distinguish Nature of sovereign power. patronage or protection from vassalage. Even in unequal alliances, the inferior is still sovereign; and, if this be not reserved, the alliance must become subjection.¹ Sovereignty, of which he treats in the following chapter, he defines a supreme and perpetual power, absolute and subject to no law.² A limited prince, except so far as the limitation is confined to the laws of nature, is not sovereign. A sovereign cannot bind his successor, nor can he be bound by his own laws, unless confirmed by oath; for we must not confound the laws and contracts of princes: the former depend upon his will, but the latter oblige his conscience. It is convenient to call parliaments or meetings of states-general for advice and consent; but the king is not bound by them: the contrary notion has done much harm. Even in England, where laws made in parliament cannot be repealed without its consent, the king may reject any new one without regard to the desire

¹ c. 7.

² "Majestas est summa in cives ac subditos legibusque soluta potestas."

of the nation.¹ And, though no taxes are imposed in England without consent of parliament, this is the case also in other countries, if necessity does not prevent the meeting of the states. He concludes that the English parliament may have a certain authority, but that the sovereignty and legislative power are solely in the king. Whoever legislates is sovereign, for this power includes all other. Whether a vassal or tributary prince is to be called sovereign, is a question that leads Bodin into a great quantity of feudal law and history: he determines it according to his own theory.²

51. The second book of the Republic treats of the different species of civil government. These, according to Bodin, are but three; no mixed form being possible, since sovereignty or the legislative power is indivisible. A democracy he defines to be a government where the majority of the citizens possess the sovereignty. Rome he holds to have been a democratic republic, in which, however, he is not exactly right; and he is certainly mistaken in his general theory, by arguing as if the separate definition of each of the three forms must be applicable after their combination.³ In his chapter on despotic monarchy, he again denies that governments were founded on original contract. The power of one man, in the origin of political society, was absolute; and Aristotle was wrong in supposing a fabulous golden age, in which kings were chosen by suffrage.⁴ Despotism is distinguished from monarchy by the subjects being truly slaves, without a right over their properties; but, as the despot may use them well, even this is not necessarily a tyranny.⁵ Monarchy, on the other hand, is the rule of one man according to the law of nature, who maintains the liberties and properties of others as much as his own.⁶ As this definition does not imply any other restraint than the will of the prince imposes on him-

¹ "Hoc tamen singulare videri possit, quod, quae leges populi rogatione ac principis jussu feruntur, non aliter quam populi comitiis abrogari possunt. Id enim Dellius Anglorum in Gallia legatus mihi confirmavit: idem tamen confitetur legem probari aut respublici consuevit contra populi voluntatem utcumque principi placuerit."

² c. 9 and 10.

³ lib. ii. c. 1.

⁴ In the beginning of states, "quo so-

cietas hominum coalescere cepit, ac reipublicae forma quaedam concepit, unius imperio ac dominatu omnia tenebantur. Fallit enim Aristoteles, qui aureum illud genus hominum fabulis poeticis quam re ipsa illustrius, reges heroes suffragio creasse prodidit: cum omnibus persusum sit ac perspicuum monarchiam omnium primam in Assyria fuisse constitutam Nimrodo principe," &c.

⁵ c. 2.

⁶ c. 3.

self, Bodin labors under the same difficulty as Montesquieu. Every English reader of the *Esprit des Loix* has been struck by the want of a precise distinction between despotism and monarchy. Tyranny differs, Bodin says, from despotism, merely by the personal character of the prince; but severity towards a seditious populace is not tyranny: and here he censures the lax government of Henry II. Tyrannicide he justifies in respect of an usurper who has no title except force, but not as to lawful princes, or such as have become so by prescription.¹

52. An aristocracy he conceives always to exist where a smaller body of the citizens governs the greater.² Aristo-
cracy. This definition, which has been adopted by some late writers, appears to lead to consequences hardly compatible with the common use of language. The electors of the House of Commons in England are not a majority of the people. Are they, therefore, an aristocratical body? The same is still more strongly the case in France, and in most representative governments of Europe. We might better say, that the distinguishing characteristic of an aristocracy is the enjoyment of privileges which are not communicable to other citizens simply by any thing they can themselves do to obtain them. Thus no government would be properly aristocratical where a pecuniary qualification is alone sufficient to confer political power; nor did the ancients ever use the word in such a sense.

53. Sovereignty resides in the supreme legislative authority; but this requires the aid of other inferior and delegated ministers, to the consideration of which Senates and
councils of
state. the third book of Bodin is directed. A senate he defines, "a lawful assembly of counsellors of state, to give advice to them who have the sovereignty in every commonwealth; we say, to give advice, that we may not ascribe any power of command to such a senate." A council is necessary in a monarchy; for much knowledge is generally mischievous in a king. It is rarely united with a good disposition and with a moral discipline of mind. None of the emperors were so illiterate as Trajan, none more learned than Nero. The counsellors should not be too numerous; and he advises that they should retain their offices for life. It would be dan-

¹ c. 4.

² "Ego statum semper aristocraticum esse judico, si minor pars civium ceteris imperat." — c. 1.

gerous as well as ridiculous to choose young men for such a post, even if they could have wisdom and experience; since neither older persons, nor those of their own age, would place confidence in them. He then expatiates, in his usual manner, upon all the councils that have existed in ancient or modern states.¹

54. A magistrate is an officer of the sovereign, possessing public authority.² Bodin censures the usual definitions of magistracy, distinguishing from magistrates both those officers who possess no right of command, and such commissioners as have only a temporary delegation. In treating of the duty of magistrates towards the sovereign, he praises the rule of the law of France, that the judge is not to regard private letters of the king against the justice of a civil suit.³ But after stating the doubt, whether this applies to matters affecting the public, he concludes that the judge must obey any direction he receives, unless contrary to the law of nature, in which case he is bound not to forfeit his integrity. It is, however, better, as far as we can, to obey all the commands of the sovereign than to set a bad example of resistance to the people. This has probably a regard to the frequent opposition of the parliament of Paris to what it deemed the unjust or illegal ordinances of the court. Several questions, discussed in these chapters on magistracy, are rather subtle and verbal; and, in general, the argumentative part of Bodin is almost drowned in his erudition.

55. A state cannot subsist without colleges and corporations; for mutual affection and friendship is the necessary bond of human life. It is true that mischiefs have sprung from these institutions, and they are to be regulated by good laws; but as a family is a community natural, so a college is a community civil, and a commonwealth is but a community governed by a sovereign power; and thus the word "community" is common unto all three.⁴ In this chapter, we have a full discussion of the subject; and, in adverting to the Spanish Cortes and English House of Commons as a sort of colleges in the state, he praises them as useful institutions, observing, with somewhat more boldness than is ordinary to him, that, in several provinces in France, there

¹ c. 1.² c. 2.³ c. 4.⁴ c. 7.

had been assemblies of the states, which had been abolished by those who feared to see their own crimes and peculations brought to light.

56. In the last chapter of the third book, on the degrees and orders of citizens, Bodin seems to think that ^{Slaves, part of the state.} slaves, being subjects, ought to be reckoned parts of the state.¹ This is, as has been intimated, in conformity with his monarchical notions. He then enters upon the different modes of acquiring nobility, and inveighs against making wealth a passport to it; discussing also the derogation to nobility by plebeian occupation. The division into three orders is useful in every form of government.

57. Perhaps the best chapter in the Republic of Bodin is the first in the fourth book, on the rise, progress, and stationary condition, revolutions, decline, and fall of ^{Rise and fall of states.} states. A commonwealth is said to be changed when its form of polity is altered; for its identity is not to be determined by the long standing of the city walls; but when popular government becomes monarchy, or aristocracy is turned to democracy, the commonwealth is at an end. He thus uses the word *respublica* in the sense of polity or constitution, which is not, perhaps, strictly correct, though sanctioned by some degree of usage, and leaves his proposition a tautological truism. The extinction of states may be natural or violent, but in one way or the other it must happen; since there is a determinate period to all things, and a natural season in which it seems desirable that they should come to an end. The best revolution is that which takes place by a voluntary cession of power.

58. As the forms of government are three, it follows that the possible revolutions from one to another are ^{Causes of revolutions.} six. For anarchy is the extinction of a government, not a revolution in it. He proceeds to develop the causes of revolutions with great extent of historical learning and with judgment, if not with so much acuteness or so much vigor of style as Machiavel. Great misfortunes in war, he observes, have a tendency to change popular rule to aristocracy; and success has an opposite effect: the same seems applicable to all public adversity and prosperity. Democracy, however,

¹ "Si mihi tabellæ ac jura suffragiorum cupiam." By this he may only mean in hac disputatione tribuantur, servos that he would desire to emancipate them. æque ac liberæ homines civitate donari

more commonly ends in monarchy, as monarchy does in democracy, especially when it has become tyrannical; and such changes are usually accompanied by civil war or tumult. Nor can aristocracy, he thinks, be changed into democracy without violence, though the converse revolution sometimes happens quietly, as when the laboring classes and traders give up public affairs to look after their own: in this manner, Venice, Lucca, Ragusa, and other cities, have become aristocracies. The great danger for an aristocracy is, that some ambitious person, either of their own body or of the people, may arm the latter against them: and this is most likely to occur when honors and magistracy are conferred on unworthy men, which affords the best topic to demagogues, especially where the plebeians are wholly excluded; which, though always grievous to them, is yet tolerable so long as power is intrusted to deserving persons; but, when bad men are promoted, it becomes easy to excite the minds of the people against the nobility, above all, if there are already factions among the latter, a condition dangerous to all states, but mostly to an aristocracy. Revolutions are more frequent in small states, because a small number of citizens is easily split into parties: hence we shall find in one age more revolutions among the cities of Greece or Italy than have taken place during many in the kingdoms of France or Spain. He thinks the ostracism of dangerous citizens itself dangerous, and recommends rather to put them to death, or to render them friends. Monarchy, he observes, has this peculiar to it, that, if the king be a prisoner, the constitution is not lost; whereas, if the seat of government in a republic be taken, it is at an end, the subordinate cities never making resistance. It is evident that this can only be applicable to the case, hitherto the more common one, of a republic, in which the capital city entirely predominates. "There is no kingdom which shall not, in continuance of time, be changed, and at length also be overthrown. But it is best for them who least feel their changes by little and little made, whether from evil to good, or from good to evil."

59. If this is the best, the next is the worst chapter in Bodin. It professes to inquire, whether the revolutions of states can be foreseen. Here he considers whether the stars have such an influence on human affairs that political changes can be foretold by their means, and declares entirely against it, with such expressions as would

Astrological
fancies
of Bodin.

seem to indicate his disbelief in astrology. If it were true, he says, that the conditions of commonwealths depended on the heavenly bodies, there could be yet no certain prediction of them; since the astrologers lay down their observations with such inconsistency, that one will place the same star in direct course at the moment that another makes it retrograde. It is obvious that any one who could employ this argument must have perceived, that it destroys the whole science of astrology. But, after giving instances of the blunders and contradictions of these pretended philosophers, he so far gives way as to admit, that, if all the events from the beginning of the world could be duly compared with the planetary motions, some inferences might be deduced from them; and thus, giving up his better reason to the prejudices of his age, he acknowledges astrology as a theoretical truth. The hypothesis of Copernicus he mentions as too absurd to deserve refutation; since, being contrary to the tenets of all theologians and philosophers and to common sense, it subverts the foundations of every science. We now plunge deeper into nonsense; Bodin proceeding to a long arithmetical disquisition founded on a passage in Plato, ascribing the fall of states to want of proportion.¹

60. The next chapter, on the danger of sudden revolutions in the entire government, asserts that even the most determined astrologers agree in denying that a wise man is subjugated by the starry influences, though they may govern those who are led by passion like wild beasts. Therefore a wise ruler may foresee revolutions and provide remedies. It is doubtful whether an established law ought to be changed, though not good in itself, lest it should bring others into contempt, especially such as affect the form of polity. These, if possible, should be held immutable; yet it is to be remembered that laws are only made for the sake of the community, and public safety is the supreme law of laws. There is, therefore, no law so sacred that it may not be changed through necessity. But, as a general rule, whatever change is to be made should be effected gradually.²

61. It is a disputed question whether magistrates should be temporary or perpetual. Bodin thinks it essential that the council of state should be permanent, but high civil commands ought to be temporary.³ It

¹ c. 2.

² c. 2.

³ c. 4.

Danger of sudden changes

Judicial power of the sovereign.

is in general important that magistrates shall accord in their opinions; yet there are circumstances in which their emulation or jealousy may be beneficial to a state.¹ Whether the sovereign ought to exercise judicial functions may seem, he says, no difficult question to those who are agreed that kings were established for the sake of doing justice. This, however, is not his theory of the origin of government; and after giving all the reasons that can be urged in favor of a monarch-judge, including as usual all historical precedents, he decides that it is inexpedient for the ruler to pronounce the law himself. His reasons are sufficiently bold, and grounded on an intimate knowledge of the vices of courts, which he does not hesitate to pour out.²

62. In treating of the part to be taken by the prince, or by a good citizen, in civil factions, after a long detail from history of conspiracies and seditions, he comes to disputes about religion, and contends against the permission of reasonings on matters of faith. What can be more impious, he says, than to suffer the eternal laws of God, which ought to be implanted in men's minds with the utmost certainty, to be called in question by probable reasonings? For there is nothing so demonstrable which men will not undermine by argument. But the principles of religion do not depend on demonstrations and arguments, but on faith alone; and whoever attempts to prove them by a train of reasoning, tends to subvert the foundations of the whole fabric. Bodin in this sophistry was undoubtedly insincere. He goes on, however, having purposely sacrificed this cock to *Æsculapius*, to contend, that, if several religions exist in a state, the prince should avoid violence and persecution; the natural tendency of man being to give his assent voluntarily, but never by force.³

63. The first chapter of the fifth book, on the adaptation of government to the varieties of race and climate, has excited more attention than most others, from its being supposed to have given rise to a theory of Montesquieu. In fact, however, the general principle is more ancient; but no one had developed it so fully as Bodin. Of this he seems to be aware. No one, he says, has hitherto treated on this important subject, which should always be kept in mind, lest we establish institutions not suitable to the

Toleration of religions.

Influence of climate on government.

¹ c. 5.

² c. 6.

³ c. 7.

people, forgetting that the laws of nature will not bend to the fancy of man. He then investigates the peculiar characteristics of the northern, middle, and southern nations, as to physical and moral qualities. Some positions he has laid down erroneously; but, on the whole, he shows a penetrating judgment and comprehensive generalization of views. He concludes that bodily strength prevails towards the poles, mental power towards the tropics; and that the nations lying between partake in a mixed ratio of both. This is not very just; but he argues from the great armies that have come from the north, while arts and sciences have been derived from the south. There is certainly a considerable resemblance to Montesquieu in this chapter; and like him, with better excuse, Bodin accumulates inaccurate stories. Force prevails most with northern nations, reason with the inhabitants of a temperate or middle climate, superstition with those of the south: thus astrology, magic, and all mysterious sciences, have come from the Chaldeans and Egyptians. Mechanical arts and inventions, on the other hand, flourish best in northern countries; and the natives of the south hardly know how to imitate them, their genius being wholly speculative, nor have they so much industry, quickness in perceiving what is to be done, or worldly prudence. The stars appear to exert some influence over national peculiarities; but, even in the same latitudes, great variety of character is found, which arises from a mountainous or level soil, and from other physical circumstances. We learn by experience that the inhabitants of hilly countries and the northern nations generally love freedom, but, having less intellect than strength, submit readily to the wisest among them. Even winds are not without some effect on national character. But the barrenness or fertility of the soil is more important; the latter producing indolence and effeminacy, while one effect of a barren soil is to drive the people into cities, and to the exercise of handicrafts for the sake of commerce, as we see at Athens and Nuremberg, the former of which may be contrasted with Bœotia.

64. Bodin concludes, after a profusion of evidence drawn from the whole world, that it is necessary not only to consider the general character of the climate as affecting an entire region, but even the peculiarities of single districts, and to inquire what effects may be wrought on the dispositions of the inhabitants by the air, the water, the mountains and valleys,

or prevalent winds, as well as those which depend on their religion, their customs, their education, their form of government: for whoever should conclude alike as to all who live in the same climate would be frequently deceived; since, in the same parallel of latitude, we may find remarkable differences even of countenance and complexion. This chapter abounds with proofs of the comprehension as well as patient research which distinguishes Bodin from every political writer who had preceded him.

65. In the second chapter, which inquires how we may avoid the revolutions which an excessive inequality of possessions tends to produce, he inveighs against a partition of property, as inconsistent with civil society, and against an abolition of debts, because there can be no justice where contracts are not held inviolable; and observes that it is absurd to expect a division of all possessions to bring about tranquillity. He objects also to any endeavor to limit the number of the citizens, except by colonization. In deference to the authority of the Mosaic law, he is friendly to a limited right of primogeniture, but disapproves the power of testamentary dispositions, as tending to inequality, and the admission of women to equal shares in the inheritance, lest the same consequence should come through marriage. Usury he would absolutely abolish, to save the poorer classes from ruin.

66. Whether the property of condemned persons shall be confiscated is a problem, as to which, having given the arguments on both sides, he inclines to a middle course, that the criminal's own acquisitions should be forfeited, but what has descended from his ancestors should pass to his posterity. He speaks with great freedom against unjust prosecutions, and points out the dangers of the law of forfeiture.¹ In the next, being the fourth chapter of this book, he treats of rewards and punishments. All states depend on the due distribution of these; but, while many books are full of the latter, few have discussed the former, to which he here confines himself. Triumphs, statues, public thanks, offices of trust and command, are the most honorable; exemptions from service or tribute, privileges, and the like, the most beneficial. In a popular government, the former are more readily conceded than the latter; in a mo-

Means of
obviating
inequality.

Confisca-
tions:
rewards.

narchy, the reverse. The Roman triumph gave a splendor to the republic itself. In modern times, the sale of nobility and of public offices renders them no longer so honorable as they should be. He is here again very free-spoken as to the conduct of the French, and of other governments.¹

67. The advantage of warlike habits to a nation, and the utility of fortresses, are then investigated. Some ^{Fortresses.} have objected to the latter as injurious to the courage of the people, and of little service against an invader; and also as furnishing opportunities to tyrants and usurpers, or occasionally to rebels. Bodin, however, inclines in their favor, especially as to those on the frontier, which may be granted as feudal benefices, but not in inheritance. The question of cultivating a military spirit in the people depends on the form of polity: in popular states it is necessary; in an aristocracy, unsafe. In monarchies, the position of the state with respect to its neighbors is to be considered. The capital city ought to be strong in a republic, because its occupation is apt to carry with it an entire change in the commonwealth. But a citadel is dangerous in such a state. It is better not to suffer castles, or strongholds of private men, as is the policy of England; unless when the custom is so established, that they cannot be dismantled without danger to the state.²

68. Treaties of peace and alliance come next under review. He points out with his usual prolixity the difference ^{Necessity of} between equal and unequal compacts of this kind. ^{good faith.} Bodin contends strongly for the rigorous maintenance of good faith, and reprobates the civilians and canonists who induced the Council of Constance to break their promise towards John Huss. No one yet, he exclaims, has been so consummately impudent as to assert the right of violating a fair promise: but one alleges the deceit of the enemy; another, his own mistake; a third, the change of circumstances, which has rendered it impossible to keep his word; a fourth, the ruin of the state which it would entail. But no excuse, according to Bodin, can be sufficient, save the unlawfulness of the promise, or the impossibility of fulfilling it. The most difficult terms to keep are between princes and their subjects, which generally require the guarantee of other states. Faith, however, ought to be kept in such cases; and

¹ c. 4.² c. 5.

the history of taxation in different countries, remarking it as peculiar to France, that the burthen is thrown on the people to the ease of the nobles and clergy, which is the case nowhere except with the French, among whom, as Cæsar truly wrote, nothing is more despised than the common people. Taxes on luxuries, which serve only to corrupt men, are the best of all; those also are good which are imposed on proceedings at law, so as to restrain unnecessary litigation. Borrowing at interest, or by way of annuity, as they do at Venice, is ruinous. It seems, therefore, that Bodin recommends loans without interest, which must be compulsory. In the remainder of this chapter, he treats of the best mode of expending the public revenue, and advises that royal grants should be closely examined, and, if excessive, be rescinded, at least after the death of the reigning king.¹

71. Every adulteration of coin, to which Bodin proceeds, and every change in its value, is dangerous, as it ^{Adulteration} affects the certainty of contracts, and renders every ^{of coin.} man's property insecure. The different modes of alloying coin are then explained according to practical metallurgy; and, assuming the constant ratio of gold to silver as twelve to one, he advises that coins of both metals should be of the same weight. The alloy should not be above one in twenty-four; and the same standard should be used for plate. Many curious facts in monetary history will be found collected in this chapter.²

72. Bodin next states fully, and with apparent fairness, the advantages and disadvantages both of democracy ^{Superiority} and aristocracy, and, admitting that some evils ^{of monarchy.} belong to monarchy, contends that they are all much less than in the two other forms. It must be remembered, that he does not acknowledge the possibility of a mixed government; a singular error, which, of course, vitiates his reasonings in this chapter. But it contains many excellent observations on democratical violence and ignorance, which history had led him duly to appreciate.³ The best form of polity he holds to be a monarchy by agnatic succession, such as, in contradiction to Hottoman, he maintains to have been always established in France, pointing out also the mischiefs that have ensued in other countries for want of a Salic law.⁴

¹ c. 2.² c. 3.³ c. 4.⁴ c. 5.

73. In the concluding chapter of the work, Bodin, with *Graduate* *too much* parade of mathematical language, descants *of the work* on what he calls arithmetical, geometrical, and harmonic proportions as applied to political regimen. As the substance of all this appears only to be, that laws ought sometimes to be made according to the circumstances and conditions of different ranks in society, sometimes to be absolutely equal, it will probably be thought by most rather incumbered by this philosophy, which, however, he borrowed from the ancients, and found conformable to the spirit of learned men in his own time. Several interesting questions in the theory of jurisprudence are incidentally discussed in this chapter, such as that of the due limits of judicial discretion.

74. It must appear, even from this imperfect analysis, in *Bodin com-* which much has been curtailed of its fair propor- *pared with* *Aristotle* *and Machi-* *avelli* tion, and many both curious and judicious observations omitted, that Bodin possessed a highly philosophical mind, united with the most ample stores of history and jurisprudence. No former writer on political philosophy had been either so comprehensive in his scheme or so copious in his knowledge; none, perhaps, more original, more independent and fearless in his inquiries. Two names alone, indeed, could be compared with his. — Aristotle and Machiavel. Without, however, pretending that Bodin was equal to the former in acuteness and sagacity, we may say, that the experience of two thousand years, and the maxims of reason and justice, suggested or corrected by the gospel and its ministers, by the philosophers of Greece and Rome, and by the civil law, gave him advantages, of which his judgment and industry fully enabled him to avail himself. Machiavel, again, has discussed so few, comparatively, of the important questions in political theory, and has seen many things so partially, according to the narrow experience of Italian republics, that, with all his superiority in genius, and still more in effective eloquence, we can hardly say that his Discourses on Livy are a more useful study than the Republic of Bodin.

75. It has been often alleged, as we have mentioned above, *And with* *Montes-* *quieu.* that Montesquieu owed something, and especially his theory of the influence of climate, to Bodin. But, though he had unquestionably read the Republic with that advantage which the most fertile minds derive from

others, this ought not to detract in our eyes from his real originality. The Republic and the Spirit of Laws bear, however, a more close comparison than any other political systems of celebrity. Bodin and Montesquieu are, in this province of political theory, the most philosophical of those who have read so deeply, the most learned of those who have thought so much. Both acute, ingenious, little respecting authority in matters of opinion, but deferring to it in established power, and hence apt to praise the fountain of waters whose bitterness they exposed: both in advance of their age; but one so much that his genius neither kindled a fire in the public mind, nor gained its own due praise; the other more fortunate in being the immediate herald of a generation which he stimulated, and which repaid him by its admiration: both conversant with ancient and mediæval history, and with the Roman as well as national law: both just, benevolent, and sensible of the great object of civil society, but displaying this with some variation according to their times: both sometimes seduced by false analogies, but the one rather through respect to an erroneous philosophy, the other through personal thirst of praise and affectation of originality: both aware that the basis of the philosophy of man is to be laid in the records of his past existence; but the one prone to accumulate historical examples without sufficient discrimination, and to overwhelm, instead of convincing, the reader by their redundancy; the other aiming at an induction from select experience, but hence appearing sometimes to reason generally from particular premises, or dazzling the student by a proof that does not satisfy his reason.¹

¹ This account of Bodin's Republic will be found too long by many readers; and I ought, perhaps, to apologize for it on the score that M. Lermnier, in his brilliant and agreeable Introduction à l'Historie Générale du Droit (Paris, 1829), has pre-occupied the same ground. This, however, had escaped my recollection (though I was acquainted with the work of M. L.) when I made my own analysis, which has not been borrowed in a single line from his. The labors of M. Lermnier are not so commonly known in England as to render

it unnecessary to do justice to a great French writer of the sixteenth century.

As I have mentioned M. Lermnier, I would ask whether the following is a fair translation of the Latin of Bodin: "Eo nos ipsa ratio deducit, imperia scilicet ac republicas vi primum coeuisse, etiam si ab historia deseramus; quamquam pleni sunt libri, plene leges, plena antiquitas. En établissant la théorie de l'origine des sociétés, il déclare qu'il y persiste, quand même les faits iraient à l'encontre."—Hist. du Droit, pp. 62 and 67.

SECT. III.—ON JURISPRUDENCE.

Golden Age of Jurisprudence — Cujacius — Other Civilians — Anti-Tribonianus of Hottoman — Law of Nations — Frauchius a Victoria — Balthazar Ayala — Albericus Gentilis.

76. THE latter part of the sixteenth century, denominated by André the golden age of jurisprudence, produced the men who completed what Alciat and Augustinus had begun in the preceding generation, by elucidating, and reducing to order, the dark chaos which the Roman law, enveloped in its own obscurities and those of its earlier commentators, had presented to the student. The most distinguished of these, Cujacius, became professor at Bourges, the chief scene of his renown, and the principal seminary of the Roman law in France, about the year 1555. His works, of which many had been separately published, were collected in 1577; and they make an epoch in the annals of jurisprudence. This greatest of all civil lawyers pursued the track that Alciat had so successfully opened, avoiding all scholastic subtleties of interpretation, for which he substituted a general erudition, that rendered the science at once more intelligible and more attractive. Though his works are voluminous, Cujacius has not the reputation of diffuseness: on the contrary, the art of lucid explanation with brevity is said to have been one of his great characteristics. Thus, in the Paratitla on the Digest, a little book which Hottoman, his rival and enemy, advised his own son to carry constantly about with him, we find a brief exposition, in very good Latin, of every title in order, but with little additional matter. And it is said, that he thought nothing requisite for the Institutes but short, clear notes, which his thorough admirers afterwards contrasted with the celebrated but rather verbose commentaries of Vinnius.

77. Notwithstanding this conciseness, his works extend to a formidable length. For the civil law itself is, for the most part, very concisely written, and stretches to such an extent, that his indefatigable diligence in illustrating every portion of it could not be satisfied within narrow bounds. "Had Cujacius been born sooner," in the

Eulogies
bestowed
upon him.

words of the most elegant of his successors, "he would have sufficed instead of every other interpreter. For neither does he permit us to remain ignorant of any thing, nor to know any thing which he has not taught. He alone instructs us on every subject, and what he teaches is always his own. Hence, though the learned style of jurisprudence began with Alciat, we shall call it Cujacian."¹ "Though the writings of Cujacius are so voluminous," says Heineccius, "that scarce any one seems likely to read them all, it is almost peculiar to him, that, the longer any of his books is, the more it is esteemed. Nothing in them is trivial, nothing such as might be found in any other; every thing so well chosen that the reader can feel no satiety; and the truth is seen of what he answered to his disciples, when they asked for more diffuse commentaries, that his lectures were for the ignorant, his writings for the learned."² A later writer, Gennari, has given a more fully elaborate character of this illustrious lawyer, who might seem to have united every excellence without a failing.³ But without listening to the enemies whom his own eminence, or the polemical fierceness of some disputes in which he was engaged, created among the jurists of that age, it has since been observed, that in his writings may be detected certain inconsistencies, of which whole books have been invidiously compiled, and that he was too prone to abuse his acuteness by conjectural emendations of the text; a dangerous practice, as Bynkershoek truly remarks, when it may depend upon a single particle whether the claim of Titius or of Marius shall prevail.⁴

78. Such was the renown of Cujacius, that, in the public schools of Germany, when his name was mentioned, every one took off his hat.⁵ The continual bickerings of his contempo-

¹ Gravina, *Origines Juris Civilis*, p. 219.

² Heineccii *Opera*, xiv. 203. He prefers the *Observationes atque Emendationes* of Cujacius to all his other works. These contain twenty-eight books, published, at intervals, from the year 1556. They were designed to extend to forty books.

³ *Respublica Jurisconsultorum*, p. 237. "Intactum in jurisprudentia reliquit nihil, et quæ scribit, non tam ex aliis excerpta, quam a se inventa, sane fatentur omnes; ita omnia suo loco posita, non nimis protracta, quæ nauseam creant, non arcte ac jejune tractata, quæ explicationis paullo diffusioris pariunt desiderium. Candida

perspicuitate brevis, elegans sub amabili simplicitate, caute eruditus, quantum patitur occasio, ubique docens, ne aliqua parte arguatur otiosus, tam nihil habet inane, nihil inconditum, nihil curtum, nihil claudicans, nihil redundans, amoenus in Observationibus, subtilis in Tractatibus, uber ac planus in Commentariis, generosus in resellendis objectis, accuratus in confingendis notis, in Paratitulis brevis ac succi plenus, rectus prudensque in Consultationibus."

⁴ Heinecc., xiv. 209; Gennari, p. 190.

⁵ Gennari, p. 246; *Biogr. Univ.*

aries, not only of the old Accursian school, among whom Albericus Gentilis was prominent in disparaging him, but of those who had been trained in the steps of Alciat like himself, did not affect this honest admiration of the general student.¹ But we must not consider Cujacius exactly in the light of what we now call a great lawyer. He rejected all modern forensic experience with scorn, declaring that he had mispent his youth in such studies. We have, indeed, fifty of his consultations which appear to be actual cases. But, in general, it is observed by Gravina, that both he and the greatest of his disciples "are but ministers of ancient jurisprudence, hardly deigning to notice the emergent questions of modern practice. Hence, while the elder jurists of the school of Bartolus, deficient as they are in expounding the Roman laws, yet apply them judiciously to new cases, these excellent interpreters hardly regard any thing modern, and leave to the others the whole honor of advising and deciding rightly." Therefore he recommends that the student who has imbibed the elements of Roman jurisprudence in all their purity from the school of Cujacius, should not neglect the interpretations of Accursius in obscure passages; and, above all, should have recourse to Bartolus and his disciples for the arguments, authorities, and illustrations which ordinary forensic questions will require.²

Cujacius
an inter-
preter of
law rather
than a
lawyer.

79. At some distance below Cujacius, but in places of honor, we find, among the great French interpreters of the civil law in this age, Duaren, as devoted to ancient learning as Cujacius, but differing from him by inculcating the necessity of forensic practice to form a perfect lawyer;³ Govea, who, though a Portuguese, was always resident in France, whom some have set even above Cujacius for ability, and of whom it has been said that he is the only jurist who ought to have written more;⁴ Brisson, a man of various learning, who became in the seditions of Paris an unfortunate victim of his own weak ambition; Balduin, a strenuous advocate for uniting the study

French law-
yers below
Cujacius:
Govea and
others.

¹ Helneccius, *ibid.*; Gennari, p. 242.

² Gravina, pp. 222, 230.

³ "Duarenus . . . sine forensis exercitacionis praesidio nec satis percipi, nec recte commodeque doceri jus civile existimat." — Gennari, p. 179.

⁴ "Goveanus . . . vir, de quo uno de-

sideretur, plura scripserit, de ceteris vero, pauciora . . . quia felix ingenio, naturae virtibus tantum consideret, ut diligentiae laudem sibi non necessariam, minus etiam honorificam putare videatur." — Gennari, p. 281.

of ancient history with that of law; Godefroi, whose *Corpus Juris Civilis* makes an epoch in jurisprudence, being the text-book universally received; and Connan, who is at least much quoted by the principal writers on the law of nature and nations. The boast of Germany was Gifanius.

80. These "ministers of ancient jurisprudence" seemed to have no other office than to display the excellences of the old masters in their original purity. Opponents of the Roman law. Ulpian and Papinian were to them what Aristotle and Aquinas were to another class of worshippers. But the jurists of the age of Severus have come down to us through a compilation in that of Justinian; and Alciat himself had begun to discover the interpolations of Tribonian, and the corruption which, through ignorance or design, had penetrated the vast reservoir of the Pandects. Augustinus, Cujacius, and other French lawyers of the school of Bourges, followed in this track, and endeavored not only to restore the text from errors introduced by the carelessness of transcribers, a necessary and arduous labor, but from such as had sprung out of the presumptuousness of the lawgiver himself, or of those whom he had employed. This excited a vehement opposition, led by some of the chief lawyers of France, jealous of the fame of Cujacius. But, while they pretended to rescue the orthodox vulgate from the innovations of its great interpreter, another sect rose up, far bolder than either, which assailed the law itself. Of these, the most determined were Faber and Hottoman.

81. Antony Faber, or Fabre, a lawyer of Savoy, who became president of the court of Chamberi in 1610, Faber of Savoy. He waged war against the whole body of commentators, and even treated the civil law itself as so mutilated and corrupt, so inapplicable to modern times, that it would be better to lay it altogether aside. Gennari says, that he would have been the greatest of lawyers, if he had not been too desirous to appear such:¹ his temerity and self-confidence diminished the effect of his ability. His mind was ardent, and unappalled by difficulties; no one had more enlarged views of jurisprudence, but in his interpretations he was prone to make the laws rather what they ought to have been than what they were. His love of paradox is hardly a greater

¹ P. 97.

fault than the perpetual carping at his own master Cujacius, as if he thought the reform of jurisprudence should have been reserved for himself.¹

82. But the most celebrated production of this party is the *Anti-Tribonianus of Hottoman*. This was written in 1567, and though not published in French till 1609, nor in the original till 1647, seems properly to belong to the sixteenth century. He begins by acknowledging the merit of the Romans in jurisprudence, but denies that the compilation of Justinian is to be confounded with the Roman law. He divides his inquiry into two questions: first, whether the study of these laws is useful in France; and secondly, what are their deficiencies. These laws, he observes by the way, contain very little instruction about Roman history or antiquities, so that in books on those subjects we rarely find them cited. He then adverts to particular branches of the civil law, and shows that numberless doctrines are now obsolete, such as the state of servitude, the right of arrogation, the ceremonies of marriage, the peculiar law of guardianship, while for matters of daily occurrence they give us no assistance. He points out the useless distinctions between things *mancipi* and *non mancipi*, between the *dominium quiritarium* and *bonitarium*; the modes of acquiring property by mancipation, *cessio in jure*, *usucapio*, and the like, the unprofitable doctrines about *fidei commissa* and the *jus accrescendi*. He dwells on the folly of keeping up the old forms of stipulation in contracts, and those of legal process, from which no one can depart a syllable without losing his suit. And on the whole he concludes that not a twentieth part of the Roman law survives, and of that not one-tenth can be of any utility. In the second part, Hottoman attacks Tribonian himself for suppressing the genuine works of great lawyers, for barbarous language, for perpetually mutilating, transposing, and interpolating the passages which he inserts, so that no cohesion or consistency is to be found in these fragments of materials, nor is it possible to restore them. The evil has been increased by the herd of commentators and

¹ Heineccius, p. 233. "Fabre," says Ferrière, as quoted by Terrasson, *Hist. de la Jurisprudence*, "est celui des juristes modernes qui a porté le plus loin les idées sur le droit. C'étoit un esprit vaste qui ne se rebutoit par de plus grandes difficultés. Mais on l'accuse avec raison d'avoir décidé un peu trop hardiment contre les opinions communes, et de s'être donné souvent trop de liberté de retrancher ou d'ajouter dans les lois." See, too, the article "Favre," in *Biographie Universelle*.

interpreters since the twelfth century; those who have lately appeared and applied more erudition rarely agreeing in their conjectural emendations of the text, which yet frequently varies in different manuscripts so as to give rise to endless disputes. He ends by recommending that some jurisconsults and advocates should be called together, in order to compile a good code of laws; taking whatever is valuable in the Roman system, and adding whatever from other sources may seem worthy of reception, drawing them up in plain language, without too much subtilty, and attending chiefly to the principles of equity. He thinks that a year or two would suffice for the instruction of students in such a code of laws, which would be completed afterwards, as was the case at Rome, by forensic practice.

83. These opinions of Hottoman, so reasonable in themselves, as to the inapplicability of much of the Roman law to the actual state of society, were congenial to the prejudices of many lawyers in France. That law had in fact to struggle against a system already received, the feudal customs which had governed the greater part of the kingdom. And this party so much prevailed, that by the ordinance of Blois, in 1579, the University of Paris was forbidden to give lectures or degrees in civil law. This was not wholly regarded; but it was not till a century afterwards that public lectures in that science were re-established in the university, on account of the uncertainty which the neglect of the civil law was alleged to have produced.

84. France now stood far pre-eminent in her lawyers. But Italy was not wanting in men once conspicuous, whom we cannot afford time to mention. One of them, Turamini, professor at Ferrara, though his name is not found in Tiraboschi, or even in Gravina, seems to have had a more luminous conception of the relation which should subsist between positive laws and those of nature, as well as of their distinctive provinces, than was common in the great jurists of that generation. His commentary on the title *De Legibus*, in the first book of the *Pandects*, gave him an opportunity for philosophical illustration. An account of his writings will be found in Corniani.¹

85. The canon law, though by no means a province sterile

¹ Vol. vi. p. 197.

in the quantity of its produce, has not deserved to arrest our attention. It was studied conjointly with that of Canon law. Rome, from which it borrows many of its principles and rules of proceeding, though not servilely, nor without such variations as the independence of its tribunals, and the different nature of its authorities might be expected to produce. Covarruvias and other Spaniards were the most eminent canonists; Spain was distinguished in this line of jurisprudence.

86. But it is of more importance to observe, that in this period we find a foundation laid for the great science of international law, the determining authority in questions of right between independent states.

Law of nations. Its early state. Whatever had been delivered in books on this subject, had rested too much on theological casuistry, or on the analogies of positive and local law, or on the loose practice of nations, and precedents rather of arms than of reason. The feal law, or rights of ambassadors, was that which had been most respected. The customary code of Europe, in military and maritime questions, as well as in some others, to which no state could apply its particular jurisprudence with any hope of reciprocity, grew up by degrees to be administered, if not upon solid principles, yet with some uniformity. The civil jurists, as being conversant with a system more widely diffused, and of which the equity was more generally recognized than any other, took into their hands the adjudication of all these cases. In the fifteenth and sixteenth centuries, the progress of international relations, and, we may add, the frequency of wars, though it did not at once create a common standard, showed how much it was required. War itself, it was perceived, even for the advantage of the belligerents, had its rules; an enemy had his rights: the study of ancient history furnished precedents of magnanimity and justice, which put the more recent examples of Christendom to shame; the spirit of the gospel could not be wholly suppressed, at least in theory; the strictness of casuistry was applied to the duties of sovereigns; and perhaps the scandal given by the writings of Machiavel was not without its influence in dictating a nobler tone to the morality of international law.

87. Before we come to works strictly belonging to this kind of jurisprudence, one may be mentioned which connects it with theological casuistry. The Relectiones of Francis a Victoria.

tiones Theologicæ of Francis a Victoria, a professor in Salamanca, and one on whom Nicolas Antonio and many other Spanish writers bestow the highest eulogy, as the restorer of theological studies in their country, is a book of remarkable scarcity, though it has been published at least in four editions. Grotius has been supposed to have made use of it in his own great work; but some of those who since his time have mentioned Victoria's writings on this subject lament that they are not to be met with. Dupin, however, has given a short account of the Relectiones; and there are at least two copies in England,—one in the Bodleian Library, and another in that of Dr. Williams in Redcross Street. The edition I have used is of Venice, 1626, being probably the latest: it was published first at Lyons in 1557, at Salamanca in 1565, and again at Lyons in 1587, but had become scarce before its republication at Venice.¹ It consists of thirteen relectiones, as Victoria calls them, or dissertations on different subjects, related in some measure to theology, at least by the mode in which he treats them. The fifth, entitled *De India*, and the sixth, *De Jure Belli*, are the most important.

88. The third is entitled, *De Potestate Civili*. In this he derives government and monarchy from divine institution, and holds that, as the majority of a state may choose a king whom the minority are bound to obey, so the majority of Christians may bind the minority by the choice of an universal monarch. In the chapter concerning the Indians, he strongly asserts the natural right of those nations to dominion over their own property and to sovereignty, denying the argument to the contrary founded on their infidelity or vices. He treats this question methodically, in a scholastic manner, giving the reasonings on both sides. He denies that the emperor or the pope is lord of the whole world, or that the pope has any power over the barbarian Indians or other infidels. The right of sovereignty in the King of Spain over these people he rests on such grounds as he can find; namely, the refusal of permission to trade, which he holds to be a just cause of war, and the cessions made to him

¹ This is said on the authority of the Venetian edition. But Nicolas Antonio mentions an edition at Ingolstadt in 1590, and another at Antwerp in 1604. He is silent about those of 1587 and 1626. He also says that the Relectiones are twelve in number. Perhaps he had never seen the book, but he does not advert to its scarcity. Morhof, who calls it *Prælectiones*, names the two editions of Lyons, and those of Ingolstadt and Antwerp. Brunet, Watté, and the *Biographie Universelle*, do not mention Victoria at all.

His opinions on public law.

by allies among the native powers. In the sixth relection on the right of war, he goes over most of the leading questions, discussed afterwards by Albericus Gentilis and Grotius. His dissertation is exceedingly condensed, comprising sixty sections in twenty-eight pages: wherein he treats of the general right of war, the difference between public war and reprisal, the just and unjust causes of war, its proper ends, the right of subjects to examine its grounds, and many more of a similar kind. He determines that a war cannot be just on both sides, except through ignorance: and also that subjects ought not to serve their prince in a war which they reckon unjust. Grotius has adopted both these tenets. The whole relection, as well as that on the Indians, displays an intrepid spirit of justice and humanity, which seems to have been rather a general characteristic of the Spanish theologians. Dominic Soto, always inflexibly on the side of right, had already sustained by his authority the noble enthusiasm of Las Casas.

89. But the first book, so far as I am aware, that systematically reduced the practice of nations in the conduct of war to legitimate rules, is a treatise by Balthazar Ayala, judge-advocate (as we use the word) to the Spanish army in the Netherlands, under the Prince of Parma, to whom it is dedicated. The dedication bears date 1581; and the first edition is said to have appeared the next year. I have only seen that of 1597, and I apprehend every edition to be very scarce. For this reason, and because it is the opening of a great subject, I shall give the titles of his chapters in a note.¹ It will appear, that the second book of

¹ Balth. Ayala, J. C. et exercitus regii apud Belgas supremi juridict. de jure et officiis bellicis et disciplina militari, libri tres. Antw. 1597. 12mo, p. 405.

Lib. i.

- c. 1. De Ratione Belli Indicendi, aliisque Circumstantiis Bellicis.
2. De Bello Justo.
3. De Duello, sive Singulari Certamine.
4. De Pignorationibus, quas vulgo Repraesalias vocant.
5. De Bello Captis et Jure Postliminii.
6. De Fide Hosti Servanda.
7. De Foderibus et Inductis.
8. De Insidiis et Fraude Hostili.
9. De Jure Legatorum.

Lib. ii.

- c. 1. De Officiis Bellicis.
2. De Imperatore vel Duce Exercitus.

Lib. ii.

- c. 3. Unum non Plures Exercitus Praefici debere.
4. Utrum Lenitate et Benevolentia, an Severitate et Seditia, plus proficiet Imperator.
5. Temporum Rationem praecipue in Bello Habendam.
6. Contentiosas et Lentas de Rebus Bellicis Deliberationes admodum Noxias esse.
7. Dum Res sunt Integras ne minimum quidem Regi vel Reipublicae de Majestate sua Concedendum esse; et errare eos qui Arrogantiam Hostium Modestia et Patientia vinci posse existimant.
8. An praestet Bellum Domi excipere, an vero in Hostilem Agrum inferre.

Ayala relates more to politics and to strategy than to international jurisprudence ; and that, in the third, he treats entirely of what we call martial law. But, in the first, he aspires to lay down great principles of public ethics ; and Grotius, who refers to Ayala with commendation, is surely mistaken in saying that he has not touched the grounds of justice and injustice in war.¹ His second chapter is on this subject, in thirty-four pages ; and, though he neither sifts the matter so exactly nor limits the right of hostility so much as Grotius, he deserves the praise of laying down the general principle without subtilty or chicanery. Ayala positively denies, with Victoria, the right of levying war against infidels, even by authority of the pope, on the mere ground of their religion : for their infidelity does not deprive them of their right of dominion ; nor was that sovereignty over the earth given originally to the faithful alone, but to every reasonable creature. And this, he says, has been shown by Covarruvias to be the sentiment of the majority of doctors.² Ayala deals abundantly in examples from ancient history, and in authorities from the jurists.

90. We find, next in order of chronology, a treatise by Albericus Gentilis, *De Legationibus*, published in 1583.

Lib. ii.

- c. 9. An præstet Initio Prælii Magno Clamore et Concitato Cursu in Hostes pergere, an vero Loco manere.
10. Non esse Consilii invicem Infirmos Civilibus Dissensionibus Hostes Sola Discordia Fretum invadere.
11. Necessitatem Pugnantium Magno Studio Imponendam esse Militibus et Hostibus Remittendam.
12. In Victoria potissimum de Pace Cogitandum.
13. De vicis Hostibus qua potissimum Ratione Perpetua Pace Quietè obtineri possint [sic].

Lib. iii.

- c. 1. De Disciplina Militari.
2. De Officio Legati et aliorum qui Militibus præsunt.
3. De Metatoribus sive Mensuris.
4. De Militibus, et qui Militare possunt.
5. De Sacramento Militari.
6. De Missione.
7. De Privilegiis Militum.
8. De Judiciis Militaribus.
9. De Penis Militum.
10. De Contumacibus et Ducum Dicto non Parentibus.

Lib. iii.

- c. 11. De Emansoribus.
12. De Desertoribus.
13. De Transfugis et Proditoribus.
14. De Seditiosis.
15. De His qui in Acie Loco cedunt aut Victi Se dedunt.
16. De His qui Arma alienant vel amittunt.
17. De His qui Excubias deserunt vel minus recte agunt.
18. De Eo qui Arcem vel Oppidum cujus Præsidio impositus est, amittit vel Hostibus dedit.
19. De Furtis et aliis Delictis Militaribus.
20. De Præmiis Militum.

¹ "Causas unde bellum justum aut injustum dicitur Ayala non tetigit." — *De Jure B. et P. Prolegom.*, § 88.

² "Bellum adversus infideles ex eo solum quod infideles sunt, ne quidem auctoritate Imperatoris vel summi pontificis indici potest ; infidelitas enim non privat infideles dominio quod habent jure gentium ; nam non fidelibus tantum rerum dominia, sed omni rationabili creaturæ data sunt. . . . Et hæc sententia plerisque probatur, ut ostendit Covarruvias."

Gentilis was an Italian Protestant, who, through the Earl of Leicester, obtained the chair of civil law at Oxford in 1582. His writings on Roman jurisprudence are numerous, but not very highly esteemed. This work on the Law of Embassy is dedicated to Sir Philip Sidney, the patron of so many distinguished strangers. The first book contains an explanation of the different kinds of embassies, and of the ceremonies anciently connected with them. His aim, as he professes, is to elevate the importance and sanctity of ambassadors, by showing the practice of former times. In the second book, he enters more on their peculiar rights. The envoys of rebels and pirates are not protected. But difference of religion does not take away the right of sending ambassadors. He thinks that civil suits against public ministers may be brought before the ordinary tribunals. On the delicate problem as to the criminal jurisdiction of these tribunals over ambassadors conspiring against the life of the sovereign, Gentilis holds that they can only be sent out of the country, as the Spanish ambassador was by Elizabeth. The civil law, he maintains, is no conclusive authority in the case of ambassadors, who depend on that of nations, which in many respects is different from the other. The second book is the most interesting; for the third chiefly relates to the qualifications required in a good ambassador. His instances are more frequently taken from ancient than modern history.

91. A more remarkable work by Albericus Gentilis is his treatise, *De Jure Belli*, first published at Lyons, 1589. Grotius acknowledges his obligations to Gentilis, as well as to Ayala, but in a greater degree to the former. And that this comparatively obscure writer was of some use to the eminent founder, as he has been deemed, of international jurisprudence, were it only for mapping his subject, will be evident from the titles of his chapters, which run almost parallel to those of the first and third books of Grotius.¹ They embrace, as the reader will

His treatise on the Rights of War.

- ¹ Lib. 1.
 c. 1. De Jure Gentium Belli.
 2. Belli Definitio.
 3. Principes Bellum gerunt.
 4. Latrones Bellum non gerunt.
 5. Bella juste geruntur.
 6. Bellum juste geri utrinque.
 7. De Causis Bellorum.
 8. De Causis Divinis Belli Faciendi.

- Lib. 1.
 c. 9. An Bellum Justum sit pro Religione.
 10. Si Princeps Religionem Bello apud suos juste tustur.
 11. An Subditi bellent contra Principem ex Causa Religionis.
 12. Utrum sint Causae Naturales Belli Faciendi.

perceive, the whole field of public faith, and of the rights both of war and victory. But I doubt whether the obligation has been so extensive as has sometimes been insinuated. Grotius does not, as far as I have compared them, borrow many quotations from Gentilis, though he cannot but sometimes allege the same historical examples. It will also be found in almost every chapter, that he goes deeper into the subject, reasons much more from ethical principles, relies less on the authority of precedent, and is in fact a philosopher where the other is a compiler.

92. Much that bears on the subject of international law may probably be latent in the writings of the jurists Baldus, Covarruvias, Vasquez, especially the two latter, who seem to have combined the science of casuistry with that of the civil law. Gentilis, and even Grotius, refer much to them; and

Lib. i.

- c. 13. De Necessaria Defensione.
- 14. De Utili Defensione.
- 15. De Honesta Defensione.
- 16. De Subditiis Alienis contra Dominum Defendendis.
- 17. Qui Bellum necessarie inferunt.
- 18. Qui utiliter Bellum inferunt.
- 19. De Naturalibus Causis Belli inferendi.
- 20. De Humanis Causis Belli inferendi.
- 21. De Malefactis Privatorum.
- 22. De Vetusis Causis non Excitandis.
- 23. De Regnorum Eversionibus.
- 24. Si in Posteris movetur Bellum.
- 25. De Honesta Causa Belli inferendi.

Lib. ii.

- c. 1. De Bello Indicendo.
- 2. Si quando Bellum non indicitur.
- 3. De Dolo et Stratagematis.
- 4. De Dolo Verborum.
- 5. De Mendaciis.
- 6. De Beneficiis.
- 7. De Armis et Mentitis Armis.
- 8. De Scævola, Juditha, et Similibus.
- 9. De Zopiro et aliis Transfugis.
- 10. De Pactis Ducum.
- 11. De Pactis Militum.
- 12. De Induciis.
- 13. Quando contra Inducias fiat.
- 14. De Salvo Conductu.
- 15. De Permutationibus et Liberationibus.
- 16. De Captivis, et non necandis.
- 17. De Illis qui se Hosti tradunt.

Lib. ii.

- c. 18. In Deditis, et Captos sæviri.
- 19. De Obsidibus.
- 20. De Supplicibus.
- 21. De Pueris et Fœminis.
- 22. De Agricolis, Mercatoribus, Parricinis, aliis Similibus.
- 23. De Vastitate et Incendiis.
- 24. De Cæcis sepeliendis.

Lib. iii.

- c. 1. De Belli Fine et Pace.
- 2. De Ultione Victoris.
- 3. De Sumptibus et Damnis Belli.
- 4. Tributis et Agris militari Victoris.
- 5. Victoris Acquisitio Universalis.
- 6. Victoris Ornamentis Spoliari.
- 7. Urbes diripi, dirui.
- 8. De Ducibus Hostium Captis.
- 9. De Servis.
- 10. De Statu Mutando.
- 11. De Religionis altarumque Rerum Mutatione.
- 12. Si Utile cum Honesto pugnet.
- 13. De Pace Futura Constituenda.
- 14. De Jure Conveniendi.
- 15. De Quibus cavetur in Fœderibus et in Duello.
- 16. De Legibus et Libertate.
- 17. De Agris et Postliminio.
- 18. De Amicitia et Societate.
- 19. Si Fœdus recte contrahitur cum Diversæ Religionis Homnibus.
- 20. De Armis et Classibus.
- 21. De Arcibus et Præsidis.
- 22. Si Successores Fœderatorum tenentur.
- 23. De Rehabitatione, Privatis, Piratis, Exulibus, Adherentibus.
- 24. Quando Fœdus violatur.

the former, who is no great philosopher, appears to have borrowed from that source some of his general principles. It is honorable to these men, as we have already seen in Soto, Victoria, and Ayala, that they strenuously defended the maxims of political justice.

CHAPTER V.

HISTORY OF POETRY FROM 1550 TO 1600

SECT. I.—ON ITALIAN POETRY.

Character of the Italian Poets of this Age—Some of the best enumerated—Bernardino Rota—Gaspara Stampa—Bernardo Tasso—Jerusalemme Liberata of Torquato Tasso.

1. THE school of Petrarch, restored by Bembo, was prevalent in Italy at the beginning of this period. It would demand the use of a library, formed peculiarly for this purpose, as well as a great expenditure of time, to read the original volumes which this immensely numerous class of poets, the Italians of the sixteenth century, filled with their sonnets. In the lists of Crescimbeni, they reach the number of 661. We must, therefore, judge of them chiefly through selections, which, though they may not always have done justice to every poet, cannot but present to us an adequate picture of the general style of poetry. The majority are feeble copyists of Petrarch. Even in most of those who have been preferred to the rest, an affected intensity of passion, a monotonous repetition of customary metaphors, of hyperboles reduced to common-places by familiarity, of mythological allusions pedantic without novelty, cannot be denied incessantly to recur. But, in observing how much they generally want of that which is essentially the best, we might be in danger of forgetting that there is a praise due to selection of words, to harmony of sound, and to skill in overcoming metrical impediments, which it is for natives alone to award. The authority of Italian critics should, therefore, be respected, though not without keeping in mind both their national prejudice, and that which

General
character
of Italian
poets in
this age.

Their usual
faults.

the habit of admiring a very artificial style must always generate.

2. It is perhaps hardly fair to read a number of these compositions in succession. Every sonnet has its own Their beauties. unity, and is not, it might be pleaded, to be charged with tediousness or monotony, because the same structure of verse, or even the same general sentiment, may recur in an equally independent production. Even collectively taken, the minor Italian poetry of the sixteenth century may be deemed a great repertory of beautiful language, of sentiments and images, that none but minds finely tuned by nature produce, and that will ever be dear to congenial readers, presented to us with exquisite felicity and grace, and sometimes with an original and impressive vigor. The sweetness of the Italian versification goes far towards their charm; but are poets forbidden to avail themselves of this felicity of their native tongue, or do we invidiously detract, as we might on the same ground, from the praise of Theocritus and Bion?

3. "The poets of this age," says one of their best critics, Character given by Muratori. "had, in general, a just taste; wrote with elegance; employed deep, noble, and natural sentiments; and filled their compositions with well-chosen ornaments.

There may be observed, however, some difference between the authors who lived before the middle of the century and those who followed them. The former were more attentive to imitate Petrarch, and, unequal to reach the fertility and imagination of this great master, seemed rather dry, with the exception, always, of Casa and Costanzo, whom, in their style of composition, I greatly admire. The later writers, in order to gain more applause, deviated in some measure from the spirit of Petrarch, seeking ingenious thoughts, florid conceits, splendid ornaments, of which they became so fond, that they fell sometimes into the vicious extreme of saying too much."¹

4. Casa and Costanzo, whom Muratori seems to place in Poetry of Casa. the earlier part of the century, belong, by the date of publication at least, to this latter period. The former was the first to quit the style of Petrarch, which Bembo had rendered so popular. Its smoothness evidently

¹ Muratori, della Perfetta Poesia, l. 22.

wanted vigor; and it was the aim of Casa to inspire a more masculine tone into the sonnet, at the expense of a harsher versification. He occasionally ventured to carry on the sense without pause from the first to the second tercet; an innovation praised by many, but which, at that time, few attempted to imitate, though in later ages it has become common, not much perhaps to the advantage of the sonnet. The poetry of Casa speaks less to the imagination, the heart, or the ear, than to the understanding.¹

5. Angelo di Costanzo, a Neapolitan, and author of a well-known history of his country, is highly extolled by Crescimbeni and Muratori: perhaps no one of these lyric poets of the sixteenth century is so much in favor with the critics. Costanzo is so regular in his versification, and so strict in adhering to the unity of subject, that the Society of Arcadians, when, towards the close of the seventeenth century, they endeavored to rescue Italian poetry from the school of Marini, selected him as the best model for imitation. He is ingenious, but perhaps a little too refined; and by no means free from that coldly hyperbolic tone in addressing his mistress, which most of these sonneteers assume. Costanzo is not to me, in general, a pleasing writer; though sometimes he is very beautiful, as in the sonnet on Virgil, "Quella cetra gentil," justly praised by Muratori, and which will be found in most collections; remarkable, among higher merits, for being contained in a single sentence. Another, on the same subject, "Cigni felici," is still better. The poetry of Camillo Pellegrini much resembles that of Costanzo.² The sonnets of Baldi, especially a series on the ruins and antiquities of Rome, appear to me deserving of a high place among those of the age. They may be read among his poems; but few have found their way into the collections by Gobbi and Rubbi, which are not made with the best taste. Caro, says Crescimbeni, is less rough than Casa, and more original than Bembo. Salfi extols the felicity of his

¹ "Casa . . . per poco deviando dalla dolcezza del Petrarca, a un novello stile illede principio, col quale le sue rime compose, intendendo sopra il tutto alla gravità; per conseguir la quale, si valse specialmente del carattere aspro, e de' raggrati periodi e rotondi, insino a condurre uno stesso sentimento d' uno in altro quadernario, e d' uno in altro terzetto; cosa in prima da alcuno non più tentata;

perlochè somma lode ritrasse de chiunque coltivò in questi tempi la toscana poesia. Ma perche si fatto stile era proprio, e adattato all' ingegno del suo inventore, molto difficile riuscì il seguirlo." — Crescimbeni, della Volgar Poesia, li. 410. See also Ginguéné, ix. 329; Tiraboschi, x. 22. Casa is generally, to my apprehension, very harsh and prosaic.

² Crescimbeni, vol. iv. p. 25.

style, and the harmony of his versification; while he owns that his thoughts are often forced and obscure.¹

6. Among the canzoni of this period, one by Celio Magno on the Deity stands in the eyes of foreigners, and I believe of many Italians, prominent above the rest. It is certainly a noble ode.² Rubbi, editor of the *Parnaso Italiano*, says that he would call Celio the greatest lyric poet of his age, if he did not dread the clamor of the Petrarchists. The poetry of Celio Magno, more than one hundred pages extracted from which will be found in the thirty-second volume of that collection, is not in general amatory, and displays much of that sonorous rhythm and copious expression which afterwards made Chiabrera and Guidi famous. Some of his odes, like those of Pindar, seem to have been written for pay, and have somewhat of that frigid exaggeration which such conditions produce. Crescimbeni thinks that Tansillo, in the ode, has no rival but Petrarch.³ The poetry in general of Tansillo, especially *La Balia*, which contains good advice to mothers about nursing their infants very prosaically delivered, seems deficient in spirit.⁴

7. The amatory sonnets of this age, forming the greater number, are very frequently cold and affected. This might possibly be ascribed in some measure to the state of manners in Italy, where, with abundant licentiousness, there was still much of jealousy; and public sentiment applauded alike the successful lover and the vindictive husband. A respect for the honor of families, if not for virtue, would impose on the poet who felt or assumed a passion for any distinguished lady, the conditions of Tasso's *Olindo*, — to desire much, to hope for little, and to ask nothing. It is also at least very doubtful whether much of the amorous sorrow of the sonneteers were not purely ideal.

¹ Crescimbeni, ii. 429. *Ginzivén* (continuation par Salfi), ix. 12. Caro's sonnets on Castelvetro, written during their quarrel, are full of furious abuse with no wit. They have the ridiculous particularity, that the last line of each is repeated so as to begin the next.

² This will be found in the *Componenti Lirici* of Mathius, — a collection good on the whole, yet not perhaps the best that might have been made; nor had the editor at that time so extensive an acquaintance with Italian poetry as he afterwards acquired. Crescimbeni reckons Celio the last of the great age in poetry: he

died in 1512. He praises also Scipio Gaetano (not the palater of that name), whose poems were published, but posthumously, in the same year.

³ *Della Volgare Poesia*, ii. 436.

⁴ Roscoe republished *La Balia*, which was very little worth while. The following is an average specimen: —

“Questo degenerar, ch' ognor si vede,
Sendo voi caste, donne mie, vi dico,
Che d' altro che dal latte non procede.
L' altrui latte oscurar fu 'l pregio antico
Degli avi illustri e adulterar le razze,
E s' infetta talor sangue pudico.”

8. Lines and phrases from Petrarch are as studiously introduced as we find those of classical writers in modern Latin poetry. It cannot be said that this is ^{studied} ^{imitation of} ^{Petrarch.} unpleasing; and to the Italians, who knew every passage of their favorite poet, it must have seemed at once a grateful homage of respect, and an ingenious artifice to bespeak attention. They might well look up to him as their master, but could not hope that even a foreigner would ever mistake the hand through a single sonnet. He is to his disciples, especially those towards the latter part of the century, as Guido is to Franceschini or Elisabetta Serena: an effeminate and mannered touch enfeebles the beauty which still lingers round the pencil of the imitator. If they produce any effect upon us beyond sweetness of sound and delicacy of expression, it is from some natural feeling, some real sorrow, or from some occasional originality of thought in which they cease for a moment to pace the banks of their favorite *Sorga*. It would be easy to point out not a few sonnets of this higher character among those especially of Francesco Coppetta, of Claudio Tolomei, of Ludovico Paterno, or of Bernardo Tasso.

9. A school of poets, that has little vigor of sentiment, falls readily into description, as painters of history or portrait that want expression of character endeavor to please by their landscape. The Italians, ^{their fondness for} ^{description.} especially in this part of the sixteenth century, are profuse in the song of birds, the murmur of waters, the shade of woods; and, as these images are always delightful, they shed a charm over much of their poetry, which only the critical reader, who knows its secret, is apt to resist, and that to his own loss of gratification. The pastoral character, which it became customary to assume, gives much opportunity for these secondary, yet very seducing, beauties of style. They belong to the decline of the art, and have something of the voluptuous charm of evening. Unfortunately they generally presage a dull twilight, or a thick darkness of creative poetry. The Greeks had much of this in the Ptolemaic age, and again in that of the first Byzantine emperors. It is conspicuous in Tansillo, Paterno, and both the Tassos.

10. The Italian critics, Crescimbeni, Muratori, and Quadrio, have given minute attention to the beauties of particular sonnets culled from the vast stores of the sixteenth century.

But as the development of the thought, the management of the four constituent clauses of the sonnet, especially the last, the propriety of every line, for nothing digressive or merely ornamental should be admitted, constitute in their eyes the chief merit of these short compositions, they extol some which in our eyes are not so pleasing, as what a less regular taste might select. Without presuming to rely on my own judgment, defective both as that of a foreigner, and of one not so extensively acquainted with the minor poetry of this age, I will mention two writers, well known, indeed, but less prominent in the critical treatises than some others, as possessing a more natural sensibility and a greater truth of sorrow than most of their contemporaries, — Bernardino Rota and Gaspara Stampa.

11. Bernardino Rota, a Neapolitan of ancient lineage and considerable wealth, left poems in Latin as well as Italian; and among the latter his eclogues are highly praised by his editor. But he is chiefly known by a series of sonnets, intermixed with canzoni, upon a single subject, Portia Capece, his wife, whom, "what is unusual among our Tuscan poets (says his editor), he loved with an exclusive affection." But be it understood, lest the reader should be discouraged, that the poetry addressed to Portia Capece is all written before their marriage, or after her death. The earlier division of the series, "Rime in Vita," seems not to rise much above the level of amorous poetry. He wooed, was delayed, complained, and won, — the natural history of an equal and reasonable love. Sixteen years intervened of that tranquil bliss which contents the heart without moving it, and seldom affords much to the poet in which the reader can find interest. Her death in 1559 gave rise to poetical sorrows, as real, and certainly full as rational, as those of Petrarch, to whom some of his contemporaries gave him the second place; rather probably from the similarity of their subject, than from the graces of his language. Rota is by no means free from conceits, and uses sometimes affected and unpleasing expressions, as *mia dolce guerra*, speaking of his wife, even after her death; but his images are often striking:¹ and, above all,

¹ Muratori blames a line of Rota as too bold, and containing a false thought: —

"Freno i begli occhi a se medesimi giorno."

It seems to me not to be, and the limits of

poetry, nor more hyperbolical than many others which have been much admired. It is, at least, *Petrarchesque* in a high degree.

he resembles Petrarch, with whatever inferiority, in combining the ideality of a poetical mind with the naturalness of real grief. It has never again been given to man, nor will it probably be given, to dip his pen in those streams of ethereal purity which have made the name of Laura immortal; but a sonnet of Rota may be not disadvantageously compared with one of Milton, which we justly admire for its general feeling, though it begins in pedantry and ends in conceit.¹ For my own part, I would much rather read again the collection of Rota's sonnets than those of Costanzo.

12. The sorrows of Gaspara Stampa were of a different kind, but not less genuine than those of Rota. She was a lady of the Paduan territory, living near the small river Anaso, from which she adopted the poetical name of Anasilla. This stream bathes the foot of certain lofty hills, from which a distinguished family, the counts of Collalto, took their appellation. The representative of this house, himself a poet as well as soldier, and, if

Gaspara
Stampa.
Her love
for Collalto

¹ This sonnet is in Mathias, iii. 266. That of Milton will be remembered by most readers.

"In lieto e pien di riverenza aspetto,
Con veste di color bianco e vermiglio,
Di doppia luce serenato il ciglio,
Mi viene in sonno il mio dolce diletto.
Io me l'inchino, e con cortese affetto
Seco ragiono e seco mi consiglio.
Com'abbia a governarmi in quest'esiglio,
E piango intanto, e la risposta aspetto.
Ella m'ascolta fiso, e dice cose
Veramente celesti, ed io l'apprendo,
E serbo ancor nella memoria ascose.
Mi lascia al fine e parte, e va spargendo
Per l'aria nel partir viole e rose;
Io le porgo la man; poi mi prendo."

In one of Rota's sonnets we have the thought of Pope's epitaph on Gay:—

"Questo cor, questa mente e questo petto
Sia 'l tuo sepolcro e non la tomba o 'l
sasso;
Ch'io t'apparecchio qui doglioso e
lasso;
Non si deve a te, donna, altro ricetto."
He proceeds very beautifully:—

"Ricca sia la memoria e l'intelletto,
Del ben per cui tutt'altro a dietro io
lascio,
E mentre questo mar di pianto passo,
Vadammi sempre innanzi il caro oggetto.
Alma gentili, dov'abitare solai

Donna e reina, in terren fianco avvolta,
Ivi regnar celeste immortal del.

Vantisi pur la morte averti tolta
Al mondo, a me non già; ch'è pensiero
miei
Una sempre sarai viva e sepolta."

The poems of Rota are separately published in two volumes. Naples, 1726. They contain a mixture of Latin. Whether Milton intentionally borrowed the sonnet on his wife's death,

"Methought I saw my last espoused
saint,"

from that above quoted, I cannot pretend to say: certainly his resemblances to the Italian poets often seem more than accidental. Thus two lines in an indifferent writer, Girolamo Preti (Mathias, iii. 329), are exactly like one of the sublimest flights in the *Paradise Lost*.

"Tu per soffrir della cui luce i rai
Si fan con l'ale i serafini un velo."

"Dark with excessive light thy skirts appear;
Yet dazzle Heaven, that brightest seraphim
Approach not, but with both wings veil
their eyes."

[But it has been suggested to me that both poets must have alluded to Isa. vi. 2. Thus, too, the language of the Jewish liturgies represents the seraphim as veiling their eyes with wings in the presence of God.—1842.]

we believe his fond admirer, endowed with every virtue except constancy, was loved by Gaspara with enthusiastic passion. Unhappily, she learned only by sad experience the want of generosity too common to man; and sacrificing, not the honor, but the pride, of her sex, by submissive affection, and finally by querulous importunity, she estranged a heart never so susceptible as her own. Her sonnets, which seem arranged nearly in order, begin with the delirium of sanguine love: they are extravagant effusions of admiration, mingled with joy and hope; but soon the sense of Collalto's coldness glides in and overpowers her bliss.¹ After three years' expectation of seeing his promise of marriage fulfilled, and when he had already caused alarm by his indifference, she was compelled to endure the pangs of absence by his entering the service of France. This does not seem to have been of long continuance; but his letters were infrequent, and her complaints, always vented in a sonnet, become more fretful. He returned; and Anasilla exults with tenderness, yet still timid in the midst of her joy.

“ Oserò io, con queste fide braccia,
Cingerli il caro collo, ed accostare
La mia tremante alla sua viva faccia? ”

But jealousy, not groundless, soon intruded; and we find her doubly miserable. Collalto became more harsh, avowed his indifference, forbade her to importune him with her complaints, and, in a few months, espoused another woman. It is said by the historians of Italian literature, that the broken heart of Gaspara sunk very soon under these accumulated sorrows into the grave.² And such, no doubt, is what my readers expect, and (at least the gentler of them) wish to find. But inexorable truth, to whom I am the sworn vassal, compels me to say that the poems of the lady herself contain unequivocal proofs that she avenged herself better on Collalto, — by falling in love again. We find the acknowledgment of another incipient passion, which speedily comes to maturity; and, while declaring that her present flame is much stronger than the last, she

Her second
love.

¹ In an early sonnet, she already calls Collalto, “ Il Signor, ch' io amo, e ch' io perco; ” an expression descriptive enough of the state in which poor Gaspara seems to have lived several years.

² She anticipated her epitaph, on this hypothesis of a broken heart; which did not occur.

“ Per amar molto, ed esser poco amata
Vivace e mori infelice; ed or qui giace
La più fedel amante che sia stata.

Pregale, viator, riposo e pace,
Ed impara da lei il mal trattata
A non seguir un cor crudo e fugace.”

dismisses her faithless lover with the handsome compliment, that it was her destiny always to fix her affections on a noble object. The name of her second choice does not appear in her poems; nor has any one hitherto, it would seem, made the very easy discovery of his existence. It is true that she died young, "but not of love."¹

13. The style of Gaspara Stampa is clear, simple, graceful: the Italian critics find something to censure in the Style of
Gaspara
Stampa. versification. In purity of taste, I should incline to set her above Bernardino Rota, though she has less vigor of imagination. Corniani has applied to her the well-known lines of Horace upon Sappho.² But the fires of guilt and shame, that glow along the strings of the Æolian lyre, ill resemble the pure sorrows of the tender Anasilla. Her passion for Collalto, ardent and undisguised, was ever virtuous; the sense of gentle birth, though so inferior to his as perhaps to make a proud man fear disparagement, sustained her against dishonorable submission.

"E ben ver, che 'l desio, con che amo voi,
E tutto d' onestà pieno, e d' amore;³
Perchè altrimenti non convien tra noi."⁴

But, not less in elevation of genius than in dignity of character, she is very far inferior to Vittoria Colonna, or even to Veronica Gambar, a poetess, who, without equalling Vittoria,

¹ It is impossible to dispute the evidence of Gaspara herself in several sonnets, so that Corniani, and all the rest, must have read her very inattentively. What can we say to these lines?—

"Perchè mi par vedere a certi segni
Ch' ordisci (Amor) nuovi lacri e nuove
faci,
E di ritrarne al giogo tuo t' ingegni."

And afterwards more fully:—
"Qual darai fine. Amor, alle mie pene,
Se dal cinere estinto d' uno ardore
Rinascè l' altro, tua mercè, maggiore,
E si vivace a consumar mi viene?
Qual nelle più felici e calde arene
Nel nido acceso sol di vario odore
D' una fenice estinta esce poi fiore
Un verme, che feucè e altra diviene.

In questo io debbo à tuoi cortesi stralli
Che sempre è degno, ed onorato oggetto
Quello, onde mi ferisci, onde m' assalli.
Ei ora è tale, e tanto, e sì perfetto,
Ha tante doti alla bellezza eguali,
Ch' ardor per lui m' è somnio alto di-
letto."⁵

² "... spirat adhuc amor
Viruntque commisi calores
Æoliae fidibus puella."

Corniani, v. 212, and Saiff in Ginguéné, ix. 406, have done some justice to the poetry of Gaspara Stampa, though by no means more than it deserves. Bouterwek, li. 150, observes only, "Viel Poesie zeigt sich nicht in diesen Sobetten;" which, I humbly conceive, shows that either he had not read them, or was an indifferent judge; and, from his general taste, I prefer the former hypothesis.

³ Sic. Leg. onore!

⁴ I quote these lines on the authority of Corniani, v. 215. But I must own, that they do not appear in the two editions of the Rime della Gaspara Stampa which I have searched. I must also add, that, willing as I am to believe all things in favor of a lady's honor, there is one very awkward sonnet among those of poor Gaspara, upon which it is by no means easy to put such a construction as we should wish.

with the *Amadigi* is not sufficient to warrant more than a general judgment. Ginguéné, who rates this poem very highly, praises the skill with which the disposition of the original romance has been altered and its canvas enriched by new insertions, the beauty of the images and sentiments, the variety of the descriptions, the sweetness, though not always free from languor, of the style; and finally recommends its perusal to all lovers of romantic poetry, and to all who would appreciate that of Italy.¹ It is evident, however, that the choice of a subject become frivolous in the eyes of mankind, not less than the extreme length of Bernardo Tasso's poem, must render it almost impossible to follow this advice.

16. The satires of Bentivoglio, it is agreed, fall short of those by Ariosto, though some have placed them above those of Alamanni.² But all these are satires on the regular model, assuming at least a half-serious tone. A style more congenial to the Italians was that of burlesque poetry, sometimes poignantly satirical, but as destitute of any grave aim, as it was light and familiar, even to popular vulgarity, in its expression, though capable of grace in the midst of its gayety, and worthy to employ the best masters of Tuscan language.³ But it was disgraced by some of its cultivators, and by none more than Peter Aretin. The character of this profligate and impudent person is well known: it appears extraordinary, that, in an age so little scrupulous as to political or private revenge, some great princes, who had never spared a worthy adversary, thought it not unbecoming to purchase the silence of an odious libeller, who called himself their scourge. In a literary sense, the writings of Aretin are unequal; the serious are for the most part reckoned wearisome and prosaic; in his satires a poignancy and spirit, it is said, frequently breaks out; and though his popularity, like that of most satirists, was chiefly founded on the ill-nature of mankind, he gratified this with a neatness and point of expression, which those who cared nothing for the satire might admire.⁴

¹ Vol. v. pp. 61-108. Bouterwek (vol. II. 169) speaks much less favorably of the *Amadigi*, and, as far as I can judge, in too disparaging a tone. Corniani, a great admirer of Bernardo, owns that his *morbidezza* and fertility have rendered him too frequently diffuse and flowery. See also Panizzi, p. 393, who observes that the *Amadigi* wants interest, but praises its

imaginative descriptions as well as its delicacy and softness.

² Ginguéné, ix. 198; Biogr. Univ.; Tiraboschi, x. 66.

³ A canzone by Coppetta on his cat, in the twenty-seventh volume of the *Par-naso Italiano*, is rather amusing.

⁴ Bouterwek, II. 207. His authority does not seem sufficient; and Ginguéné,

Satirical and
burlesque
poetry:
Aretin.

in the first stages of a morbid melancholy, almost of intellectual derangement, that the *Gierusalemme Liberata* was finished: it was during a confinement, harsh in all its circumstances, though perhaps necessary, that it was given to the world. Several portions had been clandestinely published, in consequence of the author's inability to protect his rights; and even the first complete edition, in 1581, seems to have been without his previous consent. In the later editions of the same year, he is said to have been consulted; but his disorder was then at a height, from which it afterwards receded, leaving his genius undiminished, and his reason somewhat more sound, though always unsteady. Tasso died at Rome in 1595, already the object of the world's enthusiastic admiration, rather than of its kindness and sympathy.

20. The *Jerusalem* is the great epic poem, in the strict sense, of modern times. It was justly observed by Voltaire, that, in the choice of his subject, Tasso is superior to Homer. Whatever interest tradition might have attached among the Greeks to the wrath of Achilles and the death of Hector, was slight to those genuine recollections which were associated with the first crusade. It was not the theme of a single people, but of Europe; not a fluctuating tradition, but certain history; yet history so far remote from the poet's time, as to adapt itself to his purpose with almost the flexibility of fable. Nor could the subject have been chosen so well in another age or country; it was still the holy war, and the sympathies of his readers were easily excited for religious chivalry: but, in Italy, this was no longer an absorbing sentiment; and the stern tone of bigotry, which perhaps might still have been required from a Castilian poet, would have been dissonant amidst the soft notes that charmed the court of Ferrara.

21. In the variety of occurrences, the change of scenes and images, and of the trains of sentiment connected with them in the reader's mind, we cannot place the *Iliad* on a level with the *Jerusalem*. And again, by the manifest unity of subject, and by the continuance of the crusading army before the walls of Jerusalem, the poem of Tasso has a coherence and singleness, which is comparatively wanting to that of Virgil. Every circumstance is in its place: we expect the victory of the Christians, but

The Jerusalem excellent in choice of subject.

Superior to Homer and Virgil in some points.

acknowledge the probability and adequacy of the events that delay it. The episodes, properly so to be called, are few and short; for the expedition of those who recall Rinaldo from the arms of Armida, though occupying too large a portion of the poem, unlike the fifth and sixth, or even the second and third books of the *Æneid*, is an indispensable link in the chain of its narrative.

22. In the delineation of character, at once natural, distinct, and original, Tasso must give way to Homer, perhaps to some other epic and romantic poets. There are some indications of the age in which he wrote; some want of that truth to nature, by which the poet, like the painter, must give reality to the conceptions of his fancy. Yet here also the sweetness and nobleness of his mind, and his fine sense of moral beauty, are displayed. The female warrior had been an old invention; and few, except Homer, had missed the opportunity of diversifying their battles with such a character. But it is of difficult management: we know not how to draw the line between the savage virago, from whom the imagination revolts, and the gentler fair one, whose feats in arms are ridiculously incongruous to her person and disposition. Virgil first threw a romantic charm over his Camilla; but he did not render her the object of love. In modern poetry, this seemed the necessary compliment to every lady; but we hardly envy Rogero the possession of Bradamante, or Arthegal that of Britomart. Tasso alone, with little sacrifice of poetical probability, has made his readers sympathize with the enthusiastic devotion of Tancred for Clorinda. She is so bright an ideality, so heroic, and yet, by the enchantment of verse, so lovely, that no one follows her through the combat without delight, or reads her death without sorrow. And how beautiful is the contrast of this character with the tender and modest Erminia! The heroes, as has been hinted, are drawn with less power. Godfrey is a noble example of calm and faultless virtue; but we find little distinctive character in Rinaldo. Tancred has seemed to some rather too much enfeebled by his passion; yet this may be justly considered as part of the moral of the poem.

23. The Jerusalem is read with pleasure in almost every canto. No poem, perhaps, if we except the *Æneid*, has so few weak or tedious pages: the worst passages

Excellence
of its style.

are the speeches, which are too diffuse. The native melancholy of Tasso tinges all his poem: we meet with no lighter strain, no comic sally, no effort to relieve for an instant the tone of seriousness that pervades every stanza. But it is probable that some become wearied by this uniformity, which his metre serves to augment. The *ottava rima* has its inconveniences: even its intricacy, when once mastered, renders it more monotonous; and the recurrence of marked rhymes, the breaking of the sense into equal divisions, while they communicate to it a regularity that secures the humblest verse from sinking to the level of prose, deprive it of that variety which the hexameter most eminently possesses. Ariosto lessened this effect by the rapid flow of his language, and perhaps by its negligence and inequality: in Tasso, who is more sustained at a high pitch of elaborate expression than any great poet except Virgil, and in whom a prosaic or feeble stanza will rarely be found, the uniformity of cadence may conspire with the lusciousness of style to produce a sense of satiety in the reader. This is said rather to account for the injustice, as it seems to me, with which some speak of Tasso, than to express my own sentiments; for there are few poems of great length which I so little wish to lay aside as the Jerusalem.

24. The diction of Tasso excites perpetual admiration: it is rarely turgid or harsh; and, though more figurative than that of Ariosto, it is so much less than that of most of our own or the ancient poets, that it appears simple in our eyes. Virgil, to whom we most readily compare him, is far superior in energy, but not in grace. Yet his grace is often too artificial, and the marks of the file are too evident in the exquisiteness of his language. Lines of superior beauty occur in almost every stanza: pages after pages may be found, in which, not pretending to weigh the style in the scales of the Florentine Academy, I do not perceive one feeble verse or improper expression.

25. The conceits so often censured in Tasso, though they bespeak the false taste that had begun to prevail, do not seem quite so numerous as his critics have been apt to insinuate; but we find sometimes a trivial or affected phrase, or, according to the usage of the times, an idle allusion to mythology, when the verse or stanza requires to be filled up. A striking instance may be given from the admirable

passage where Tancred discovers Clorinda in the warrior on whom he has just inflicted a mortal blow

“La vide, e la conobbe; e restò senza
E moto e senso” —

The effect is here complete, and here he would have desired to stop. But the necessity of the verse induced him to finish it with feebleness and affectation. *Ahi vista! Ahi conoscenza!* Such difficult metres as the ottava rima demand these sacrifices too frequently. Ariosto has innumerable lines of necessity.

26. It is easy to censure the faults of this admirable poem. Defects of the poem. The supernatural machinery is perhaps somewhat in excess; yet this had been characteristic of the romantic school of poetry, which had moulded the taste of Europe, and is seldom displeasing to the reader. A still more unequivocal blemish is the disproportionate influence of love upon the heroic crusaders, giving a tinge of effeminacy to the whole poem, and exciting something like contempt in the austere critics, who have no standard of excellence in epic song but what the ancients have erected for us. But, while we must acknowledge that Tasso has indulged too far the inspirations of his own temperament, it may be candid to ask ourselves, whether a subject so grave, and by necessity so full of carnage, did not require many of the softer touches which he has given it. His battles are as spirited and picturesque as those of Ariosto, and perhaps more so than those of Virgil; but, to the taste of our times, he has a little too much of promiscuous slaughter. The Iliad had here set an unfortunate precedent, which epic poets thought themselves bound to copy. If Erminia and Armida had not been introduced, the classical critic might have censured less in the Jerusalem; but it would have been far less also the delight of mankind.

27. Whatever may be the laws of criticism, every poet will best obey the dictates of his own genius. It indicates the peculiar genius of Tasso. The skill and imagination of Tasso made him equal to descriptions of war; but his heart was formed for that sort of pensive voluptuousness which most distinguishes his poetry, and which is very unlike the coarser sensuality of Ariosto. He lingers around the gardens of Armida, as though he had been himself her thrall. The

Florentine critics vehemently attacked her final reconciliation with Rinaldo in the twentieth canto, and the renewal of their loves; for the reader is left with no other expectation. Nor was their censure unjust; since it is a sacrifice of what should be the predominant sentiment in the conclusion of the poem. But Tasso seems to have become fond of Armida, and could not endure to leave in sorrow and despair the creature of his ethereal fancy, whom he had made so fair and so winning. It is probable that the majority of readers are pleased with this passage; but it can never escape the condemnation of severe judges.

28. Tasso, doubtless, bears a considerable resemblance to Virgil. But independently of the vast advantages which the Latin language possesses in majesty and vigor, and which render exact comparison difficult Tasso compared to Virgil; as well as unfair, it may be said that Virgil displays more justness of taste, a more extensive observation, and, if we may speak thus in the absence of so much poetry which he may have imitated, a more genuine originality. Tasso did not possess much of the self-springing invention which we find in a few great poets, and which, in this higher sense, I cannot concede to Ariosto: he not only borrows freely, and perhaps studiously, from the ancients, but introduces frequent lines from earlier Italian poets, and especially from Petrarch. He has also some favorite turns of phrase, which serve to give a certain mannerism to his stanzas.

29. The Jerusalem was no sooner published than it was weighed against the Orlando Furioso; and neither Italy nor Europe have yet agreed which scale inclines. To Ariosto; It is indeed one of those critical problems that admit of no certain solution, whether we look to the suffrage of those who feel acutely and justly, or to the general sense of mankind. We cannot determine one poet to be superior to the other, without assuming premises which no one is bound to grant. Those who read for a stimulating variety of circumstances, and the enlivening of a leisure hour, must prefer Ariosto; and he is probably, on this account, a poet of more universal popularity. It might be said perhaps by some, that he is more a favorite of men, and Tasso of women. And yet, in Italy, the sympathy with tender and graceful poetry is so general, that the Jerusalem has hardly been less in favor with the people than its livelier rival; and its fine stanzas may

still be heard by moonlight from the lips of a gondolier, floating along the calm bosom of the Venetian waters.¹

30. Ariosto must be placed much more below Homer than Tasso falls short of Virgil. The Orlando has not the impetuosity of the Iliad: each is prodigiously rapid, but Homer has more momentum by his weight; the one is a hunter, the other a war-horse. The finest stanzas in Ariosto are fully equal to any in Tasso; but the latter has by no means so many feeble lines. Yet his language, though never affectedly obscure, is not so pellucid, and has a certain refinement which makes us sometimes pause to perceive the meaning. Whoever reads Ariosto slowly, will probably be offended by his negligence: whoever reads Tasso quickly, will lose something of the elaborate finish of his style.

31. It is not easy to find a counterpart among painters for Ariosto. His brilliancy and fertile invention might remind us of Tintoret; but he is more natural, and less solicitous of effect. If indeed poetical diction be the correlative of coloring in our comparison of the arts, none of the Venetian school can represent the simplicity and averseness to ornament of language which belong to the Orlando Furioso; and it would be impossible, for other reasons, to look for a parallel in Roman or Tuscan pencil. But with Tasso the case is different; and, though it would be an affected expression to call him the founder of the Bolognese school, it is evident that he had a great influence on its chief painters, who came but a little after him. They imbued themselves with the spirit of a poem so congenial to their age, and so much admired in it. No one, I think, can consider their works, without perceiving both the analogy of the place

¹ The following passages may perhaps be naturally compared, both as being celebrated, and as descriptive of sound. Ariosto has, however, much the advantage; and I do not think the lines in the Jerusalem, though very famous, are altogether what I should select as a specimen of Tasso.

"Aspri concetti, orribile armonia
D' alte querele, d' ululi, e di strida
Della misera gente, che peria
Nel fondo per cagion della sua guida,
Istranamente concordar s' uolia
Col fiero suon della fiamma omicida."
Orland. Fur., c. 14.
"Chiama gli abitator dell' ombre eterne
Il rauco suon della tartarea trombe;

Treman le spaziose atre caverne,
E l' aer cieco a quel rumor rimbomba.
Nè si stridendo mai dalle superne
Regioni del cielo il folgor piomba;
Nè si accesa giammai trema la terra
Quando i vapori in sen gravida serra."
Gierus. Lib., c. 4.

In the latter of these stanzas, there is rather too studied an effort at imitative sound: the lines are grand and nobly expressed; but they do not hurry along the reader like those of Ariosto. In his, there is little attempt at vocal imitation; yet we seem to hear the cries of the suffering, and the crackling of the flames.

each hold in their respective arts, and the traces of a feeling, caught directly from Tasso as their prototype and model. We recognize his spirit in the sylvan shades and voluptuous forms of Albano and Domenichino; in the pure beauty that radiates from the ideal heads of Guido; in the skilful composition, exact design, and noble expression, of the Caracci. Yet the school of Bologna seems to furnish no parallel to the enchanting grace and diffused harmony of Tasso; and we must, in this respect, look back to Correggio as his representative.

SECT. II.—ON SPANISH POETRY.

Luis de Leon — Herrera — Ercilla — Camoens — Spanish Ballads.

32. THE reigns of Charles and his son have long been reckoned the golden age of Spanish poetry; and if the art of verse was not cultivated in the latter period by any quite so successful as Garcilasso and Mendoza, who belonged to the earlier part of the century, the vast number of names that have been collected by diligent inquiry show, at least, a national taste which deserves some attention. The means of exhibiting a full account of even the most select names in this crowd are not readily at hand. In Spain itself, the poets of the age of Philip II., like those who lived under his great enemy in England, were, with very few exceptions, little regarded till after the middle of the eighteenth century. The *Parnaso Español* of Sedano, the first volumes of which were published in 1768, made them better known; but Bouterwek observes, that it would have been easy to make a superior collection, as we do not find several poems of the chief writers, with which the editor seems to have fancied the public to be sufficiently acquainted. An imperfect knowledge of the language, and a cursory view of these volumes, must disable me from speaking confidently of Castilian poetry: so far as I feel myself competent to judge, the specimens

chosen by Bouterwek do no injustice to the compilation.¹

33. The best lyric poet of Spain in the opinion of many, with whom I venture to concur, was Fra Luis Ponce de Leon, born in 1527, and whose poems were probably written not very long after the middle of the century. The greater part are translations; but his original productions are chiefly religious, and full of that soft mysticism which allies itself so well to the emotions of a poetical mind. One of his odes, *De la Vida del Cielo*, which will be found entire in Bouterwek, is an exquisite piece of lyric poetry, which, in its peculiar line of devout aspiration, has perhaps never been excelled.² But the warmth of his piety was tempered by a classical taste, which he had matured by the habitual imitation of Horace. "At an early age," says Bouterwek, "he became intimately acquainted with the odes of Horace; and the elegance and purity of style which distinguish those compositions made a deep impression on his imagination. Classical simplicity and dignity were the models constantly present to his creative fancy. He, however, appropriated to himself the character of Horace's poetry too naturally ever to incur the danger of servile imitation. He discarded the prolix style of the canzone, and imitated the brevity of the strophes of Horace in romantic measures of syllables and rhymes: more just feeling for the imitation of the ancients was never evinced by any modern poet. His odes have, however, a character totally different from those of Horace, though the sententious air which marks the style of both authors imparts to them a deceptive resemblance. The religious austerity of Luis de Leon's life was not to be reconciled with the epicurism of the Latin poet: but, notwithstanding this very different disposition of the mind, it is not surprising that they should have adopted the same form of poetic expression; for each possessed a fine imagination, subordinate to the control of a sound understanding. Which of the two is

¹ "The merit of Spanish poems," says a critic equally candid and well-informed, "independently of those intended for representation, consists chiefly in smoothness of versification and purity of language, and in facility rather than strength of imagination."—Lord Holland's *Lope de Vega*, vol. i. p. 107. He had previously observed, that these poets were generally volumi-

ous; "it was not uncommon even for the nobility of Phillip IV.'s time to converse for some minutes in extemporaneous poetry; and in carelessness of metre, as well as in commonplace images, the verses of that time often remind us of the improvisatori of Italy."—p. 106.

² P. 248.

the superior poet, in the most extended sense of the word, it would be difficult to determine; as each formed his style by free imitation, and neither overstepped the boundaries of a certain sphere of practical observation. Horace's odes exhibit a superior style of art, and, from the relationship between the thoughts and images, possess a degree of attraction which is wanting in those of Luis de Leon; but, on the other hand, the latter are the more rich in that natural kind of poetry which may be regarded as the overflowing of a pure soul, elevated to the loftiest regions of moral and religious idealism."¹ Among the fruits of these Horatian studies of Luis de Leon, we must place an admirable ode suggested by the prophecy of Nereus, wherein the genius of the Tagus, rising from its waters to Rodrigo, the last of the Gothic kings, as he lay encircled in the arms of Cava, denounces the ruin which their guilty loves were to entail upon Spain.²

34. Next to Luis de Leon in merit, and perhaps above him in European renown, we find Herrera, surnamed the Divine. He died in 1578; and his ^{Herrera.} poems seem to have been first collectively published in 1582. He was an innovator in poetical language, whose boldness was sustained by popularity, though it may have diminished his fame. "Herrera was a poet," says Bouterwek, "of powerful talent, and one who evinced undaunted resolution in pursuing the new path which he had struck out for himself. The novel style, however, which he wished to introduce into Spanish poetry, was not the result of a spontaneous essay, flowing from immediate inspiration, but was theoretically constructed on artificial principles. Thus, amidst traits of real beauty, his poetry everywhere presents marks of affectation. The great fault of his language is too much singularity; and his expression, where it ought to be elevated, is merely far-fetched."³ Velasquez observes, that, notwithstanding the genius and spirit of Herrera, his extreme care to polish his versification has rendered it sometimes unpleasing to those who require harmony and ease.⁴

35. Of these defects in the style of Herrera, I cannot

¹ P. 243.

² This ode I first knew many years since by a translation in the poems of Russell, which are too little remembered, except by a few good judges. It has been surmised by some Spanish critics to have suggested the famous vision of the Spirit

of the Cape to Camoens; but the resemblance is not sufficient, and the dates rather incompatible.

³ P. 229.

⁴ Geschichte der Spanischen Dichtkunst, p. 207.

judge : his odes appear to possess a lyric elevation and richness of phrase, derived in some measure from the study of Pindar, or still more perhaps of the Old Testament, and worthy of comparison with Chiabrera. Those on the battle of Lepanto are most celebrated : they pour forth a torrent of resounding song, in those rich tones which the Castilian language so abundantly supplies. I cannot so thoroughly admire the ode addressed to Sleep, which Bouterwek as well as Sedano extol. The images are in themselves pleasing and appropriate, the lines steal with a graceful flow on the ear ; but we should desire to find something more raised above the commonplaces of poetry.

36. The poets of this age belong generally, more or less, to the Italian school. Many of them were also translators from Latin. In their odes, epistles, and sonnets, the resemblance of style, as well as that of the languages, make us sometimes almost believe that we are reading the Italian instead of the Spanish *Parnaso*. There seem, however, to be some shades of difference even in those who trod the same path. The Castilian amatory verse is more hyperbolic, more full of extravagant metaphors, but less subtle, less prone to ingenious trifling, less blemished by verbal conceits, than the Italian. Such at least is what has struck me, in the slight acquaintance I have with the former. The Spanish poets are also more redundant in descriptions of Nature, and more sensible to her beauties. I dare not assert that they have less grace and less power of exciting emotion : it may be my misfortune to have fallen rarely on passages that might repel my suspicion.

37. It is at least evident that the imitation of Italy, propagated by Boscan and his followers, was not the indigenous style of Castile. And of this some of her most distinguished poets were always sensible. In the *Diana* of Montemayor, — a romance which, as such, we shall have to mention hereafter, — the poetry, largely interspersed, bears partly the character of the new, partly that of the old or native school. The latter is esteemed superior. Castillejo endeavored to restore the gay rhythm of the *redondilla*, and turned into ridicule the imitators of Petrarch. Bouterwek speaks rather slightly of his general poetic powers, though some of his *canciones* have a considerable share of elegance.

General
tone of
Castilian
poetry.

Castillejo.

His genius, playful and witty, rather than elegant, seemed not ill-fitted to revive the popular poetry.¹ But those who claimed the praise of superior talents did not cease to cultivate the polished style of Italy. The most conspicuous, perhaps, before the end of the century, were Gil Polo, Espinel, Lope de Vega, Barahona de Soto, and Figueroa.² Several other names, not without extracts, will be found in Bouterwek.

38. Voltaire, in his early and very defective essay on epic poetry, made known to Europe the Araucana of ^{Araucana of} ~~Ercilla~~ ^{Ercilla}, which has ever since enjoyed a certain share of reputation, though condemned by many critics as tedious and prosaic. Bouterwek depreciates it in rather more sweeping a manner than seems consistent with the admissions he afterwards makes.³ A talent for lively description and for painting situations, a natural and correct diction, which he ascribes to Ercilla, if they do not constitute a claim to a high rank among poets, are at least as much as many have possessed. An English writer of good taste has placed him in a triumvirate with Homer and Ariosto for power of narration.⁴ Raynouard observes that Ercilla has taken Ariosto as his model, especially in the opening of his cantos. But the long digressions and episodes of the Araucana, which the poet has not had the art to connect with his subject, render it fatiguing. The first edition, in 1569, contains but fifteen books; the second part was published in 1578; the whole together in 1590.⁵

39. The Araucana is so far from standing alone in this class of poetry, that not less than twenty-five epic ^{Many epic} poems appeared in Spain within little more than ^{poems in} half a century. These will be found enumerated, ^{Spain.} and, as far as possible, described and characterized, in Velasquez's History of Spanish Poetry, which I always quote in

P. 267.

Lord Holland has given a fuller account of the poetry of Lope de Vega than either Bouterwek or Velasquez and Dies; and the extracts in his Lives of Lope de Vega and Guillen de Castro will not, I believe, be found in the Parnaso Español, which is contrived on a happy plan of excluding what is best. *Las Lagrimas de Angelica*, by Barahona de Soto, Lord H. says, "has always been esteemed one of the best poems in the Spanish language"

— vol. i. p. 33. Bouterwek says he has never met with the book. It is praised by Cervantes in *Don Quixote*.

The translation of Tasso's *Amita*, by Jauregui, has been preferred by Menage as well as Cervantes to the original. But there is no extraordinary merit in turning Italian into Spanish, even with some improvement of the diction.

³ P. 407.

⁴ Pursuits of Literature.

⁵ Journal des Savans, September, 1594.

the German translation with the valuable notes of Diez.¹ *Bouterwek* mentions but a part of the number; and a few of them may be conjectured by the titles not to be properly epic. It is denied by these writers, that *Ercilla* exceeded all his contemporaries in heroic song. I find, however, a different sentence in a Spanish poet of that age, who names him as superior to the rest.²

40. But in Portugal there had arisen a poet, in comparison of whose glory that of *Ercilla* is as nothing. The name of *Camoens* has truly an European reputation; but the *Lusiad* is written in a language not generally familiar. From Portuguese critics it would be unreasonable to demand want of prejudice in favor of a poet so illustrious, and of a poem so peculiarly national. The *Aeneid* reflects the glory of Rome as from a mirror: the *Lusiad* is directly and exclusively what its name, "The Portuguese" (*Os Lusíadas*), denotes, the praise of the Lusitanian people. Their past history chimes in, by means of episodes, with the great event of *Gama's* voyage to India. The faults of *Camoens*, in the management of his fable and the choice of machinery, are sufficiently obvious: it is, nevertheless, the first successful attempt in modern Europe to construct an epic poem on the ancient model; for the *Gierusalemme Liberata*, though incomparably superior, was not written or published so soon. In consequence perhaps of this epic form, which, even when imperfectly delineated, long obtained, from the general veneration for antiquity, a greater respect at the hands of critics than perhaps it deserved, the celebrity of *Camoens* has always been considerable. In point of fame, he ranks among the poets of the South immediately after the first names of the *Lusiad*. Italy; nor is the distinctive character that belongs to the poetry of the southern languages anywhere more fully perceived than in the *Lusiad*. In a general estimate of its

¹ Pp. 376-407; *Bouterwek*, p. 413.

² "Oye el estillo grave, el blando acento,
Y altos conceptos del varón famoso
Que en el heroico verso fue el primero
Que honró a su patria, y aun quizá el
postrero.

Del fuerte Arauco el pecho altivo
espanta

Don Alonso de Ercilla con el mano,
Con ella lo derriba y lo levanta,
Venir y honra venerando al Araucano;
Calla sus hechos, los agenos canta,
Con tal estillo que eclipsa al Toscano:

Virtud que el cielo para sí reserva
Que en el furor de Marte está Minerva."

La Casa de la Memoria, por Vicente Espinel, in *Parnaso Español*, viii. 352.

Antonio, near the end of the seventeenth century, extols *Ercilla* very highly, but intimates that some did not relish his simple perspicuity. "Ad hunc usque diem ab his omnibus avidissime legitur, qui facile dicendi genus atque perspicuum admittere vim suam et veritas, nativaeque sublimitate quaedam attolli posse, cothurnatumque ire non ignorant."

merits, it must appear rather feeble and prosaic; the geographical and historical details are insipid and tedious; a skilful use of poetical artifice is never exhibited; we are little detained to admire an ornamented diction, or glowing thoughts, or brilliant imagery; a certain negligence disappoints us in the most beautiful passages; and it is not till a second perusal that their sweetness has time to glide into the heart. The celebrated stanzas on Inez de Castro are a proof of this.

41. These deficiencies, as a taste formed in the English school, or in that of classical antiquity, is apt to ac-^{Its excel-}count them, are greatly compensated, and doubtless ^{lences.} far more to a native than they can be to us, by a freedom from all that offends,—for he is never turgid nor affected nor obscure; by a perfect ease and transparency of narration; by scenes and descriptions, possessing a certain charm of coloring, and perhaps not less pleasing from the apparent negligence of the pencil; by a style kept up at a level just above common language; by a mellifluous versification; and, above all, by a kind of soft languor which tones, as it were, the whole poem, and brings perpetually home to our minds the poetical character and interesting fortunes of its author. As the mirror of a heart so full of love, courage, generosity, and patriotism, as that of Camoens, the *Lusiad* can never fail to please us, whatever place we may assign to it in the records of poetical genius.¹

42. The *Lusiad* is best known in England by the translation of Mickle, who has been thought to have done ^{Mickle's} something more than justice to his author, both by ^{translation.} the unmeasured eulogies he bestows upon him, and by the more substantial service of excelling the original in his unfaithful delineation. The style of Mickle is certainly more poetical, according to our standard, than that of Camoens; that is, more figurative and emphatic: but it seems to me replenished with commonplace phrases, and wanting in the facility and sweetness of the original; in which it is well known that he has interpolated a great deal without a pretence.²

¹ "In every language," says Mr. Southey, probably, in the *Quarterly Review*, xvii. 38, "there is a magic of words as untranslatable as the *Sesame* in the Arabian tale: you may retain the meaning; but, if the words be changed, the spell is lost. The magic has its effect only upon those to whom the language is as familiar as their mother-tongue; hard-

ly, indeed, upon any but those to whom it is really such. Camoens possesses it in perfection: it is his peculiar excellence."

² Several specimens of Mickle's infidelity in translation, which exceed all liberties ever taken in this way, are mentioned in the *Quarterly Review*.

43. The most celebrated passage in the *Lusiad* is that wherein the Spirit of the Cape, rising in the midst of his stormy seas, threatens the daring adventurer that violates their unploughed waters. In order to judge fairly of this conception, we should endeavor to forget all that has been written in imitation of it. Nothing has become more commonplace in poetry than one of its highest flights, — supernatural personification; and, as children draw notable monsters when they cannot come near the human form, so every poetaster, who knows not how to describe one object in nature, is quite at home with a goblin. Considered by itself, the idea is impressive and even sublime. Nor am I aware of any evidence to impeach its originality, in the only sense which originality of poetical invention can bear: it is a combination which strikes us with the force of novelty, and which we cannot instantly resolve into any constituent elements. The prophecy of Nereus, to which we have lately alluded, is much removed in grandeur and appropriateness of circumstance from this passage of Camoens, though it may contain the germ of his conception. It is, however, one that seems much above the genius of its author. Mild, graceful, melancholy, he has never given in any other place signs of such vigorous imagination; and, when we read these lines on the Spirit of the Cape, it is impossible not to perceive, that, like Frankenstein, he is unable to deal with the monster he has created. The formidable Adamastor is rendered mean by particularity of description, descending even to yellow teeth. The speech put into his mouth is feeble and prolix; and it is a serious objection to the whole, that the awful vision answers no purpose but that of ornament, and is impotent against the success and glory of the navigators. A spirit of whatever dimensions, that can neither overwhelm a ship, nor even raise a tempest, is incomparably less terrible than a real hurricane.

44. Camoens is still, in his shorter poems, esteemed the chief of Portuguese poets in this age, and possibly in every other: his countrymen deem him their model, and judge of later verse by comparison with his. In every kind of composition then used in Portugal, he has left proofs of excellence. "Most of his sonnets," says Bouterwek, "have love for their theme, and they are of very unequal merit; some are full of Petrarchic tenderness and grace, and moulded with classical correctness; others are im-

Celebrated
passage in
the *Lusiad*.

Minor
poems of
Camoens.

petuous and romantic, or disfigured by false learning, or full of tedious pictures of the conflicts of passion with reason. Upon the whole, however, no Portuguese poet has so correctly seized the character of the sonnet as Camoens. Without apparent effort, merely by the ingenious contrast of the first eight with the last six lines, he knew how to make these little effusions convey a poetic unity of ideas and impressions, after the model of the best Italian sonnets, in so natural a manner, that the first lines or quartets of the sonnet excite a soft expectation, which is harmoniously fulfilled by the tercets or last six lines."¹ The same writer praises several other of the miscellaneous compositions of Camoens.

45. But, though no Portuguese of the sixteenth century has come near to this illustrious poet, Ferreira endeavored with much good sense, if not with great elevation, to emulate the didactic tone of Horace, both in lyric poems and epistles, of which the latter had been most esteemed.² The classical school formed by Ferreira produced other poets in the sixteenth century; but it seems to have been little in unison with the national character. The reader will find as full an account of these as, if he is unacquainted with the Portuguese language, he is likely to desire, in the author on whom I have chiefly relied.

46. The Spanish ballads or romances are of very different ages. Some of them, as has been observed in another place, belong to the fifteenth century; and there seems sufficient ground for referring a small number to even an earlier date. But by far the greater portion is of the reign of Philip II., or even that of his successor. The Moorish romances in general, and all those on the Cid, are reckoned by Spanish critics among the most modern. Those published by Depping and Duran have rarely an air of the raciness and simplicity which usually distinguish the poetry of the people, and seem to have been written by poets of Valladolid or Madrid, the contemporaries of Cervantes, with a good deal of elegance, though not much vigor. The Moors of romance, the chivalrous gentlemen of Granada, were displayed by these Castilian poets in attractive colors;³ and much more

¹ Hist. of Portuguese Literature, p. 187.

² Id., p. 111.

³ Bouterwek, Simondi, and others have quoted a romance, beginning "Tanta Zayda v Adalifa," as the effusion of an ortho-

dox zeal, which had taken offence at these encomiums on infidels. Whoever reads this little poem, which may be found in Depping's collection, will see that it is written more as a humorous ridicule on con-

did the traditions of their own heroes, especially of the Cid, the bravest and most noble-minded of them all, furnish materials for their popular songs. Their character, it is observed by the latest editor, is unlike that of the older romances of chivalry, which had been preserved orally, as he conceives, down to the middle of the sixteenth century, when they were inserted in the *Cancionero de Romances* at Antwerp, 1555.¹ I have been informed, that an earlier edition, printed in Spain, has lately been discovered. In these there is a certain proximity and hardness of style, a want of connection, a habit of repeating verses or entire passages from others. They have nothing of the marvellous, nor borrow any thing from Arabian sources. In some others of the more ancient poetry, there are traces of the oriental manner, and a peculiar tone of wild melancholy. The little poems scattered through the prose romance, entitled, *Las Guerras de Granada*, are rarely, as I should conceive, older than the reign of Philip II. These Spanish ballads are known to our public, but generally with inconceivable advantage, by the very fine and animated translations of Mr. Lockhart.²

temporary poets than a serious reproof. It is much more lively than the answer, which these modern critics also quote. Both these poems are of the end of the sixteenth century. Neither Bouterwek nor Sismondi have kept in mind the recent date of the Moorish ballads.

¹ Duran, in the preface to his *Romancero* of 1822. These Spanish collections of songs and ballads, called *Cancioneros* and *Romanceros*, are very scarce; and there is some uncertainty among bibliographers as to their editions. According to Duran, this of Antwerp contains many romances unpublished before, and far older than those of the fifteenth century, collected in the *Cancionero* general of 1516. It does not appear, perhaps, that the number which can be referred with probability to a period anterior to 1400 is considerable; but they are very interesting. Among these are *Los Fronterizos*, or songs which the Castilians used in their incursions on the Moorish frontier. These were preserved orally, like other popular poetry. We find in these early pieces, he says, some traces of the Arabian style, rather in the melancholy of its tone than in any splendor of imagery; giving, as an instance, some lines quoted by Sismondi, beginning "Fonte fría, fonte fría, Fonte fría y con amor," which are evidently very ancient. Sismondi says (*Littérature du Midi*, iii. 240) that it is difficult to explain the charm of this little

poem, but "by the tone of truth, and the absence of all object;" and Bouterwek calls it very nonsensical. It seems to me that some real story is shadowed in it under images in themselves of very little meaning, which may account for the tone of truth and pathos it breathes.

The older romances are usually in alternate verses of eight and seven syllables; and the rhymes are *consonant*, or real rhymes. The *assonance* is, however, older than Lord Holland supposes, who says (*Life of Lope de Vega*, vol. ii. p. 12) that it was not introduced till the end of the sixteenth century. It occurs in several that Duran reckons ancient.

The romance of the Conde Alarcos is probably of the fifteenth century. This is written in octosyllable consonant rhymes, without division of strophes. The Moorish ballads, with a very few exceptions, belong to the reigns of Philip II. and Philip III.; and those of the Cid, about which so much interest has been taken, are the latest, and among the least valuable of all. All these are, I believe, written on the principle of assonances.

² An admirable romance on a bull-fight, in Mr. Lockhart's volume, is faintly to be traced in one introduce-d in *Las Guerras de Granada*; but I have since found it much more at length in another collection. It is still, however, far less poetical than the English imitation.

SECT. III.—ON FRENCH AND GERMAN POETRY.

French Poetry—Ronsard—His Followers—German Poetry.

47. THIS was an age of verse in France; and perhaps in no subsequent period do we find so long a catalogue of her poets. Goujet has recorded not merely the names, but the lives, in some measure, of nearly two hundred, whose works were published in this half-century. Of this number, scarcely more than five or six are much remembered in their own country. It is possible, indeed, that the fastidiousness of French critics, or their idolatry of the age of Louis XIV., and of that of Voltaire, may have led to a little injustice in their estimate of these early versifiers. Our own prejudices are apt, of late, to take an opposite direction.

48. A change in the character of French poetry, about the commencement of this period, is referable to the general revolution of literature. The allegorical personifications which, from the era of the Roman de la Rose, had been the common field of verse, became far less usual, and gave place to an inundation of mythology and classical allusion. The *Désir* and *Reine d'Amour* of the older school became Cupid with his arrows, and Venus with her doves; the theological and cardinal virtues, which had gained so many victories over *Sensualité* and *Faux Semblant*, vanished themselves from a poetry which had generally enlisted itself under the enemy's banner. This cutting off of an old resource rendered it necessary to explore other mines. All antiquity was ransacked for analogies; and, where the images were not wearisomely commonplace, they were absurdly far-fetched. This revolution was certainly not instantaneous; but it followed the rapid steps of philological learning, which had been nothing at the accession of Francis I., and was every thing at his death.¹ In his court, and in

¹ [Sainte-Beuve, in his learned *Tableau de la Poésie Française au seizième Siècle*, Paris, 1828, speaks of this revolution in taste, which substituted a classical school for that of the middle ages, kept up as it

had been by Marot and his contemporaries, as almost sudden: "Tout enfin semble promettre à Marot une postérité d'admiration encore plus que de rivaux et à la poésie un perfectionnement paisible et com-

that of his son, if business or gallantry rendered learning impracticable, it was at least the mode to affect an esteem for it. Many names in the list of French poets are conspicuous for high rank, and a greater number are among the famous scholars of the age. These, accustomed to writing in Latin, sometimes in verse, and yielding a superstitious homage to the mighty dead of antiquity, thought that they ennobled their native language by destroying her idiomatic purity.

49. The prevalence, however, of this pedantry was chiefly owing to one poet, of great though short-lived renown, Pierre Ronsard. He was the first of seven contemporaries in song under Henry II., then denominated the French Pleiad; the others were Jodelle, Bellay, Baif, Thyard, Dorat, and Belleau. Ronsard, well acquainted with the ancient languages, and full of the most presumptuous vanity, fancied that he was born to mould the speech of his fathers into new forms more adequate to his genius.

"Je fis des nouveaux mots,
J'en condamnai les vieux."¹

His style, therefore, is as barbarous, if the continual adoption of Latin and Greek derivatives renders a modern language barbarous, as his allusions are pedantic. They are more ridiculously such in his amatory sonnets: in his odes these faults are rather less intolerable, and there is a spirit and grandeur which show him to have possessed a poetical mind.² The popularity of Ronsard was extensive; and, though he sometimes complained of the neglect of the great, he wanted not the approbation of those whom poets are most ambitious to please. Charles IX. addressed some lines to Ronsard, which are really elegant, and at least do more honor to that prince than any thing else recorded of him; and the verses of this poet are said to have lightened the weary hours of Mary Stuart's imprisonment. On his death, in 1586, a funeral service was performed in Paris, with the best music that the

tinu, lorsqu'à l'improviste la génération nouvelle rebelle contre une admiration jusque là unanime, et, le d' sachant brusquement du passé, déclare qu'il est temps de s'ouvrir par d'autres voies un avenir de gloire. *L'Illustration de la Langue Française*, par Joachim Dubellay, est comme le manifeste de cette insurrection soulaine, qu'on peut dater de 1549." The extracts

which he proceeds to give from this work of Dubellay prove that it was at least intended to recommend the cultivation of style in the native language through a careful study of classical models. — 1847.]

¹ Goujet, *Bibliothèque Française*, xii. 199.

² *Id.*, 216.

king could command: it was attended by the Cardinal de Bourbon and an immense concourse; eulogies in prose and verse were recited in the university; and in those anxious moments, when the crown of France was almost in its agony, there was leisure to lament that Ronsard had been withdrawn. How differently attended was the grave of Spenser!¹

50. Ronsard was capable of conceiving strongly and bringing his conceptions in clear and forcible, though seldom in pure or well-chosen language, before the mind. The poem entitled *Promesse*, which will be found in Auguis's *Recueil des Anciens Poètes*, is a proof of this, and excels what little besides I have read of this poet.² Bouterwek, whose criticism on Ronsard appears fair and just, and who gives him, and those who belonged to his school, credit for perceiving the necessity of elevating the tone of French verse above the creeping manner of the allegorical rhymers, observes that, even in his errors, we discover a spirit striving upwards, disdaining what is trivial, and restless in the pursuit of excellence.³ But such a spirit may produce very bad and tasteless poetry. La Harpe, who admits Ronsard's occasional beauties and his poetic fire, is repelled by his scheme of versification, full of *enjambemens*, as disgusting to a correct French ear as they are, in a moderate use, pleasing to our own. After the appearance of Malherbe, the poetry of Ronsard fell into contempt; and the pure correctness of Louis XIV.'s age was not likely to endure his barbarous innovations and false taste.⁴ Balzac, not long afterwards, turns his pedantry into ridicule, and, admitting the abundance of the stream, adds that it was turbid.⁵ In later times, more justice has been done to the spirit and imagination of this poet, without repealing the sentence against his style.⁶

¹ Id., 207.

² Vol. iv. p. 135.

³ *Geschichte der Poesie*, v. 214.

⁴ Goujet, 245. Malherbe scratched out about half from his copy of Ronsard, giving his reasons in the margin. Racan, one day looking over this, asked whether he approved what he had not effaced. "Not a bit more," replied Malherbe, "than the rest."

⁵ "Encore aujourd'hui il est admiré par les trois quarts du parlement de Paris, et généralement par les autres parlements de France. L'université et les Jésuites tiennent encore son part contre la cour, et contre l'académie. . . . Ce n'est pas un

poète bien entier, c'est le commencement et la matière d'un poète. On voit, dans ses œuvres, des parties naissantes, et à demi animées, d'un corps qui se forme et qui se fait, mais qui n'a garde d'être achevé. C'est une grande source, il faut l'avouer; mais c'est une source troublée et boueuse; une source, où non seulement il y a moins d'eau que de limon, mais où l'ordure empêche de couler l'eau." — (*Œuvres de Balzac*, i. 670; and Goujet, *ubi supra*.)

⁶ La Harpe; *Biogr. Univ.*

[M. Sainte-Beuve has devoted a whole volume to a selection from Ronsard, Paris, 1828, to whom, without undue praise, he has restored a more honorable place than

51. The remaining stars of the Pleiad, except perhaps Bellay, sometimes called the French Ovid, and whose "Regrets," or lamentations for his absence from France during a residence at Rome, are almost as querulous, if not quite so reasonable, as those of his prototype on the Ister,¹ seem scarce worthy of particular notice; for Jodelle, the founder of the stage in France, has deserved much less credit as a poet, and fell into the fashionable absurdity of making French out of Greek. Raynourad bestows some eulogy on Baif.² Those who came afterwards were sometimes imitators of Ronsard, and, like most imitators of a faulty manner, far more pedantic and far-fetched than himself. An unintelligible refinement, which every nation in Europe seems in succession to have admitted into its poetry, has consigned much then written in France to oblivion. As large a proportion of the French verse in this period seems to be amatory as of the Italian; and the Italian style is sometimes followed. But a simpler and more lively turn of language, though without the naïveté of Marot, often distinguishes these compositions. These pass the bounds of decency not seldom; a privilege which seems in Italy to have been reserved for certain Fescennine metres, and is not indulged to the solemnity of the sonnet or canzone. The Italian language is ill adapted to the epigram, in which the French succeed so well.³

52. A few may be selected from the numerous versifiers under the sons of Henry II. Amadis Jamyn, the pupil of Ronsard, was reckoned by his contemporaries almost a rival, and is more natural, less inflated and emphatic, than his master.⁴ This praise is by no means due to a more celebrated poet, Du Bartas. His numerous productions, unlike those of his contemporaries, turn mostly upon sacred history; but his poem on the Creation, called *La Se-*

Malherbe and those who took their tone from him had assigned him. The extracts are chiefly from his lighter poetry, in which the pedantry of his more pompous style does not much appear. Though with little invention, — and indeed a large proportion of these selections is taken from Latin or Greek poets. — Ronsard is often more happy in expression, and more spirited as well as gay in sentiment, than we should expect to find after reading his labored poems. — 1847.]

¹ Goujet, xiii. 128; Auguis

² "Baif is one of the poets, who, in my opinion, have happily contributed by their example to fix the rules of our versification." — *Journal des Savans*, Feb. 1825.

³ Goujet devotes three volumes, the twelfth, thirteenth, and fourteenth of his *Bibliothèque Française*, to the poets of these fifty years. Bouterwek and La Harpe have touched only on a very few names. In the *Recueil des Anciens Poëtes*, the extracts from them occupy about a volume and a half.

⁴ Goujet, xiii. 229; Biogr. Univ.

maine, is that which obtained most reputation, and by which alone he is now known. The translation by Silvester has rendered it in some measure familiar to the readers of our old poetry; and attempts have been made, not without success, to show that Milton had been diligent in picking jewels from this mass of bad taste and bad writing. Du Bartas, in his style, was a disciple of Ronsard: he affects words derived from the ancient languages, or, if founded on analogy, yet without precedent, and has as little naturalness or dignity in his images as purity in his idiom. But his imagination, though extravagant, is vigorous and original.¹

53. Pibrac, a magistrate of great integrity, obtained an extraordinary reputation by his quatrains; a series of moral tetrastichs in the style of Theognis. These first appeared in 1574, fifty in number, and were augmented to 126 in later editions. They were continually republished in the seventeenth century, and translated into many European and even oriental languages. It cannot be wonderful, that, in the change of taste and manners, they have ceased to be read.² An imitation of the sixth satire of Horace, by Nicolas Rapin, printed in the collection of *Anguis*, is good and in very pure style.³ Philippe Desportes, somewhat later, chose a better school than that of Ronsard: he rejected its pedantry and affectation, and by the study of Tibullus, as well as by his natural genius, gave a tenderness and grace to the poetry of love which those pompous versifiers had never sought. He has been esteemed the precursor of a better era; and his versification is rather less lawless,⁴ according to La Harpe, than that of his predecessors.

54. The rules of metre became gradually established. Few writers of this period neglect the alternation of masculine and feminine rhymes;⁵ but the open vowel will be found in several of the earlier. Du

¹ Goujet, xiii. 304. The *Semaine* of Du Bartas was printed thirty times within six years, and translated into Latin, Italian, German, and Spanish, as well as English. Id., 312, on the authority of *La Croix du Maine*.

Du Bartas, according to a French writer of the next century, used methods of exciting his imagination which I recommend to the attention of young poets. "L'on dit en France que Du Bartas, auparavant que de faire cette belle description de cheval où il a si bien rencontré, s'enfermoit

quelquesfois dans une chambre, et se mettant à quatre pattes, souffloit, hennissoit, gambadoit, tiroit des rudes, alloit l'amble, le trot, le galop, à courbette, et tichoit par toutes sortes de moyens à bien contredire le cheval." — Naudé, *Considérations sur les Coups d'Etat*, p. 47.

² Goujet, xii. 268; *Biogr. Univ.*

³ *Recueil des Poëtes*, v. 361.

⁴ Goujet, xiv. 68; *La Harpe*; *Anguis*, v. 349-377.

⁵ Grevin, about 1558, is an exception. Goujet, xii. 159.

Pibrac:
Desportes

French
metre and
versification.

could not long have success. Specimens of it may be found in Pasquier.²

55. It may be said, perhaps, of French poetry in general, but at least in this period, that it deviates less from a certain standard than any other. It is not often low, as may be imputed to the earlier writers, because a peculiar style, removed from common speech, and supposed to be classical, was a condition of satisfying the critics: it is not often obscure, at least in syntax, as the Italian sonnet is apt to be, because the genius of the language and the habits of society demanded perspicuity. But it seldom delights us by a natural sentiment, or unaffected grace of diction, because both one and the other were fettered by conventional rules. The monotony of amorous song is more wearisome, if that be possible, than among the Italians.

56. The characteristics of German verse impressed upon it

¹ Bouterwek, v. 212.

² Recherches de la France, l. vii. c. 11. Baif has passed for the inventor of this foolish art in France, which was more common there than in England. But Prosper Marchand ascribes a translation of the *Iliad* and *Odyssey* into regular French hexameters to one Mousset, of whom nothing is known; on no better authority, however, than a vague passage of D'Aubigné, who "remembered to have seen such a book sixty years ago." Though Mousset may be imaginary, he furnishes an article to Marchand, who brings together a good deal of learning as to the Latinized French metres of the sixteenth century. *Dictionnaire Historique*.

Passerat, Ronsard, Nicolas Rapin, and Pasquier tried their hands in this style. Rapin improved upon it by rhyming in Sapphics. The following stanzas are from his ode on the death of Ronsard:—

"Vous que les ruisseaux d'Hélicon fré-
quentes.

Vous que les jardins solitaires hantes,
Et le fonds des bois, curieux de chatoir
L'ombre et le loisir.

"Qui vivant bien loin de la fange et du
bruit,

Et de ces grandeurs que le peuple pour-
suit,
Estimes les vers que la muse après
vous

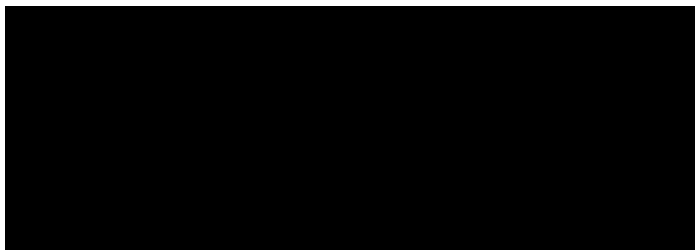
Trempe de miel doux.

"Notre grand Ronsard, de ce monde
sorti,

Les efforts derniers de la Parque a
senti ;

Ses faveurs n'ont pu le garantir enfin
Contre le destin," &c. &c.

PASQUIER, *ubi supra*.



by the Meister-singers still remained, though the songs of those fraternities seem to have ceased. It was chiefly didactic or religious, often satirical, and employing the veil of apologue. Luther, Hans Sachs, and other more obscure names, are counted among the fabulists; but the most successful was Burcard Waldis, whose fables, partly from Æsop, partly original, were first published in 1548. The Froschmauseler of Rollenhagen, in 1545, is in a similar style of political and moral apologue with some liveliness of description. Fischart is another of the moral satirists, but extravagant in style and humor, resembling Rabelais, of whose romance he gave a free translation. One of his poems, Die Gluckhafte Schiff, is praised by Bouterwek for beautiful descriptions and happy inventions; but in general he seems to be the Skelton of Germany. Many German ballads belong to this period, partly taken from the old tales of chivalry: in these the style is humble, with no poetry except that of invention, which is not their own; yet they are true-hearted and unaffected, and better than what the next age produced.¹

SECT. IV.—ON ENGLISH POETRY.

Paradise of Dainty Devices—Sackville—Gascoyne—Spenser's Shepherd's Kalender—Improvement in Poetry—England's Helicon—Sidney—Shakespeare's Poems—Poets near the close of the Century—Translations—Scots and English Ballads—Spenser's Faery Queen.

57. THE poems of Wyatt and Surrey, with several more, first appeared in 1557, and were published in a little book, entitled Tottel's Miscellanies. But, as both of these belonged to the reign of Henry VIII., their poetry has come already under our review. It is probable that Lord Vaux's short pieces, which are next to those of Surrey and Wyatt in merit, were written before the middle of the century. Some of these are published in Tottel, and others in a scarce collection; the first edition of which

¹ Bouterwek, vol. ix.; Heinsius, vol. iv.

was, in 1576, quaintly named, *The Paradise of Dainty Devices*. The poems in this volume, as in that of Tottel, are not coeval with its publication: it has been supposed to represent the age of Mary, full as much as that of Elizabeth; and one of the chief contributors, if not framers, of the collection, Richard Edwards, died in 1566. Thirteen poems are by Lord Vaux, who certainly did not survive the reign of Mary.

58. We are indebted to Sir Egerton Brydges for the republication, in his *British Bibliographer*, of the *Paradise of Dainty Devices*; of which, though there had been eight editions, it is said that not above six copies existed.¹ The poems are almost all short, and by more nearly thirty than twenty different authors. "They do not, it must be admitted," says their editor, "belong to the higher classes: they are of the moral and didactic kind. In their subject there is too little variety, as they deal very generally in the commonplaces of ethics, such as the fickleness and caprices of love, the falsehood and instability of friendship, and the vanity of all human pleasures. But many of these are often expressed with a vigor which would do credit to any era. . . . If my partiality does not mislead me, there is in most of these short pieces some of that indescribable attraction which springs from the coloring of the heart. The charm of imagery is wanting; but the precepts inculcated seem to flow from the feelings of an overloaded bosom." Edwards he considers, probably with justice, as the best of the contributors, and Lord Vaux the next. We should be inclined to give as high a place to William Hunnis, were his productions all equal to one little poem;² but too often he falls into trivial morality and a ridiculous excess of alliteration. The amorous poetry is the best in this *Paradise*; it is not imaginative or very graceful, or exempt from the false taste of antithetical conceits, but sometimes natural and pleasing; the serious pieces are in general very heavy, yet there

¹ Beloe's *Anecdotes of Literature*, vol. v.

² This song is printed in Campbell's *Specimens of English Poets*, vol. i. p. 117. It begins, —

"When first mine eyes did view and mark."

The little poem of Edwards, called *Aman-tum Ire*, has often been reprinted in modern collections, and is reckoned by Brydges

one of the most beautiful in the language. But hardly any light poem of this early period is superior to some lines addressed to Isabella Markham by Sir John Harrington, bearing the date of 1564. If these are genuine, and I know not how to dispute it, they are as polished as any written at the close of the queen's reign. These are not in the *Paradise of Dainty Devices*.

is a dignity and strength in some of the devotional strains. They display the religious earnestness of that age with a kind of austere philosophy in their views of life. Whatever indeed be the subject, a tone of sadness reigns through this misnamed Paradise of Daintiness, as it does through all the English poetry of this particular age. It seems as if the confluence of the poetic melancholy of the Petrarchists with the reflective seriousness of the Reformation overpowered the lighter sentiments of the soul; and some have imagined, I know not how justly, that the persecutions of Mary's reign contributed to this effect.

59. But at the close of that dark period, while bigotry might be expected to render the human heart torpid, Sackville's and the English nation seemed too fully absorbed in Induction. religious and political discontent to take much relish in literary amusements, one man shone out for an instant in the higher walks of poetry. This was Thomas Sackville, many years afterwards Lord Buckhurst, and high treasurer of England, thus withdrawn from the haunts of the Muses to a long and honorable career of active life. The *Mirroure of Magistrates*, published in 1559, is a collection of stories by different authors, on the plan of Boccaccio's prose work, *De Casibus Virorum Illustrium*, recounting the misfortunes and reverses of men eminent in English history. It was designed to form a series of dramatic soliloquies united in one interlude.¹ Sackville, who seems to have planned the scheme, wrote an Induction, or prologue, and also one of the stories, that of the first Duke of Buckingham. The Induction displays best his poetical genius: it is, like much earlier poetry, a representation of allegorical personages, but with a fertility of imagination, vividness of description, and strength of language, which not only leave his predecessors far behind, but may fairly be compared with some of the most poetical passages in Spenser. Sackville's Induction forms a link which unites the school of Chaucer and Lydgate to the *Faery Queen*. It would certainly be vain to look in Chaucer, wherever Chaucer is original, for the grand creations of Sackville's fancy; yet we should never find any one who would rate Sackville

¹ Warton, iv. 40. A copious account of the *Mirroure for Magistrates* occupies the forty-eighth and three following sections of the *History of Poetry*, pp. 83-106. In this, Warton has introduced rather a long analysis of the *Inferno* of Dante, which he seems to have thought little known to the English public; as in that age, I believe, was the case.

above Clauzer. The strength of an eagle is not to be measured only by the height of his place, but by the time that he continues on the wing. Sackville's Induction consists of a few hundred lines; and even in these there is a monotony of gloom and sorrow which prevents us from wishing it to be longer. It is truly styled by Campbell a landscape on which the sun never shines. Clauzer is various, flexible, and observant of all things in outward nature, or in the heart of man. But Sackville is far above the frigid elegance of Surrey; and, in the first days of Elizabeth's reign, is the herald of that splendor in which it was to close.

60. English poetry was not speedily animated by the example of Sackville. His genius stands absolutely alone in the age to which as a poet he belongs. Not that there was any deficiency in the number of versifiers; the Muses were honored by the frequency, if not by the dignity, of their worshippers. A different sentence will be found in some books; and it has become common to elevate the Elizabethan age in one indiscriminating panegyric. For wise counsellors, indeed, and acute politicians, we could not perhaps extol one part of that famous reign at the expense of another. Cecil and Bacon, Walsingham, Smith, and Sadler, belong to the earlier days of the queen. But, in a literary point of view, the contrast is great between the first and second moiety of her four-and-forty years. We have seen this already in other subjects than poetry; and in that we may appeal to such parts of the *Mirroir of Magistrates* as are not written by Sackville, to the writings of Churchyard, or to those of Gouge and Turberville. These writers scarcely venture to leave the ground, or wander in the fields of fancy. They even abstain from the ordinary commonplaces of verse, as if afraid that the reader should distrust or misinterpret their images. The first who deserves to be mentioned as an exception is George Gascoyne, whose *Steel Glass*, published in 1576, is the earliest instance of English satire, and has strength and sense enough to deserve respect. Chalmers has praised it highly. "There is a vein of sly sarcasm in this piece which appears to me to be original; and his intimate knowledge of mankind enabled him to give a more curious picture of the dress, manners, amusements, and follies of the times, than we meet with in almost any other author. His *Steel Glass* is among the first speci-

inferiority of poets in early years of Elizabeth.

Gascoyne.

mens of blank verse in our language." This blank verse, however, is but indifferently constructed. Gascoyne's long poem, called the Fruits of War, is in the doggerel style of his age; and the general commendations of Chalmers on this poet seem rather hyperbolic. But his minor poems, especially one called The Arraignment of a Lover, have much spirit and gayety;¹ and we may leave him a respectable place among the Elizabethan versifiers.

61. An epoch was made, if we may draw an inference from the language of contemporaries, by the publication of Spenser's Shepherd's Kalendar, in 1579.² His primary idea, that of adapting a pastoral to every month of the year, was pleasing and original, though he has frequently neglected to observe the season, even when it was most abundant in appropriate imagery. But his Kalendar is, in another respect, original, at least when compared with the pastoral writings of that age. This species of composition had become so much the favorite of courts, that no language was thought to suit it but that of courtiers, which, with all its false beauties of thought and expression, was transferred to the mouths of shepherds. A striking instance of this had lately been shown in the *Aminta*; and it was a proof of Spenser's judgment, as well as genius, that he struck out a new line of pastoral, far more natural, and therefore more pleasing, so far as imitation of nature is the source of poetical pleasure, instead of vying, in our more harsh and uncultivated language, with the consummate elegance of Tasso. It must be admitted, however, that he fell too much into the opposite extreme, and gave a Doric rudeness to his dialogue, which is a little repulsive to our taste. The dialect of Theocritus is musical to our ears, and free from vulgarity; praises which we cannot bestow on the uncouth provincial rusticity of Spenser. He has been less justly censured on another account, for intermingling allusions to the political history and religious differences of his own times; and an ingenious critic has asserted that the description of the grand and beautiful objects of nature, with well-selected scenes of rural life, real but not coarse, constitute the only proper materials of pastoral poetry.

¹ Ellis's *Specimens*; Campbell's *Specimens*, li. 146.

² The Shepherd's Kalendar was printed anonymously. It is ascribed to Sidney by

Whetstone in a monody on his death, in 1586. But Webbe, in his *Discourse of English Poetry*, published the same year, mentions Spenser by name.

These limitations, however, seem little conformable to the practice of poets or the taste of mankind; and, if Spenser has erred in the allegorical part of his pastorals, he has done so in company with most of those who have tuned the shepherd's pipe. Several of Virgil's Eclogues, and certainly the best, have a meaning beyond the simple songs of the hamlet; and it was notorious that the Portuguese and Spanish pastoral romances, so popular in Spenser's age, teemed with delineations of real character, and sometimes were the mirrors of real story. In fact, mere pastoral must soon become insipid, unless it borrows something from active life or elevated philosophy. The most interesting parts of the Shepherd's Kalendar are of this description; for Spenser has not displayed the powers of his own imagination, so strongly as we might expect, in pictures of natural scenery. This poem has spirit and beauty in many passages; but is not much read in the present day, nor does it seem to be approved by modern critics. It was otherwise formerly. Webbe, in his *Discourse of English Poetry*, 1586, calls Spenser "the rightest English poet he ever read," and thinks he would have surpassed Theocritus and Virgil, "if the coarseness of our speech had been no greater impediment to him, than their pure native tongues were to them." And Drayton says, "Master Edmund Spenser had done enough for the immortality of his name, had he only given us his Shepherd's Kalendar, a masterpiece, if any."¹

62. Sir Philip Sidney, in his *Defence of Poesie*, which may have been written at any time between 1581 and his death in 1586, laments that "poesy, thus embraced in all other places, should only find in our time a bad welcome in England;" and, after praising Sackville, Surrey, and Spenser for the Shepherd's Kalendar, does not "remember to have seen many more that have poetical sinews in them. For proof whereof, let but most of the verses be put into prose, and then ask the meaning, and it will be found that one verse did but beget another, without ordering at the first what should be at the last; which becomes a confused mass of words, with a tinkling sound of rhyme, barely accompanied with reason. . . . Truly many of such writings as come under the banner of irresistible love, if I were a

Sidney's character of contemporary poets.

¹ Preface to Drayton's Pastorals.

mistress, would never persuade me they were in love; so coldly they apply fiery speeches, as men that had rather read lovers' writings, and so caught up certain swelling phrases than that in truth they feel those passions."

63. It cannot be denied that some of these blemishes are by no means unusual in the writers of the Elizabethan age, as in truth they are found also in much other poetry of many countries. But a change seems to have come over the spirit of English poetry soon after 1580. Sidney, Raleigh, Lodge, Breton, Marlowe, Greene, Watson, are the chief contributors to a collection called *England's Helicon*, published in 1600, and comprising many of the fugitive pieces of the last twenty years. Davison's *Poetical Rhapsody*, in 1602,¹ is a miscellany of the same class. A few other collections are known to have existed, but are still more scarce than these. *England's Helicon*, by far the most important, has been reprinted in the same volume of the *British Bibliographer* as the *Paradise of Dainty Devices*. In this juxtaposition, the difference of their tone is very perceptible. Love occupies by far the chief portion of the latter miscellany; and love no longer pining and melancholy, but sportive and boastful. Every one is familiar with the beautiful song of Marlowe, "Come live with me, and be my love;" and with the hardly less beautiful answer ascribed to Raleigh. Lodge has ten pieces in this collection, and Breton eight. These are generally full of beauty, grace, and simplicity; and while, in reading the productions of Edwards and his coadjutors, every sort of allowance is to be made,—and we can only praise a little at intervals,—these lyrics, twenty or thirty years later, are among the best in our language. The conventional tone is that of pastoral; and thus, if they have less of the depth sometimes shown in serious poetry, they have less also of obscurity and false refinement.²

64. We may easily perceive, in the literature of the later period of the queen, what our biographical knowledge confirms, that much of the austerity characteristic of her earlier years had vanished away. The

Improvement soon after this time.

Relaxation of moral austerity

¹ [It was much enlarged in 1606 and 1621, and is not now scarce, having been reprinted by Sir Harris Nicolas in 1826.—1847.]

² Ellis, in the second volume of his *Specimens of English Poets*, has taken largely from this collection. It must be owned,

that his good taste in selection gives a higher notion of the poetry of this age, than, on the whole, it would be found to deserve; yet there is so much of excellence in *England's Helicon*, that he has been compelled to omit many pieces of great merit.

course of time, the progress of vanity, the prevalent dislike, above all, of the Puritans, avowed enemies of gayety, concurred to this change. The most distinguished courtiers, Raleigh, Essex, Blount, and we must add Sidney, were men of brilliant virtues, but not without license of morals; while many of the wits and poets, such as Nash, Greene, Peele, Marlowe, were notoriously of very dissolute lives.

65. The graver strains, however, of religion and philosophy were still heard in verse. The *Soul's Errand*, printed anonymously in Davison's *Rhapsody*, and ascribed by Ellis, probably without reason, to Silvester, is characterized by strength, condensation, and simplicity.¹ And we might rank in a respectable place among these English poets, though I think he has been lately overrated, one whom the jealous law too prematurely deprived of life, — Robert Southwell, executed as a seminary priest in 1591, under one of those persecuting statutes which even the traitorous restlessness of the English Jesuits cannot excuse. Southwell's poetry wears a deep tinge of gloom, which seems to presage a catastrophe too usual to have been unexpected. It is, as may be supposed, almost wholly religious: the shorter pieces are the best.²

66. *Astrophel and Stella*, a series of amatory poems by Sir Philip Sidney, though written nearly ten years before, was published in 1591. These songs and sonnets recount the loves of Sidney and Lady Rich, sister of Lord Essex; and it is rather a singular circumstance, that, in her own and her husband's life-time, this ardent courtship of a married woman should have been deemed fit for publication. Sidney's passion seems indeed to have been unsuc-

¹ Campbell reckons this, and I think justly, among the best pieces of the Elizabethan age. Bridges gives it to Raleigh without evidence, and, we may add, without probability. It is found in manuscripts, according to Mr. Campbell, of the date of 1593. Such poems as this could only be written by a man who had seen and thought much; while the ordinary Latin and Italian verses of this age might be written by any one who had a knack of imitation and a good ear. [It was published in the second edition of Davison, 1608, with the title, *The Lie*. In Silvester's works it bears the present title. Its publication therein would of course be pre-

sumptive evidence that he was the author, were it not weakened, as Sir Harris Nicolas observes, by the circumstance that it is also published among the poems of the Earl of Pembroke. If it is really found, as Campbell tells us, in a manuscript of 1593, Pembroke's claim must be out of the question. — 1847.]

² I am not aware that Southwell has gained any thing by a republication of his entire poems in 1817. Hendley and Ellis had culled the best specimens. *St. Peter's Complaint*, the longest of his poems is wordy and tedious; and, in reading the volume, I found scarce any thing of merit which I had not seen before.

cessful, but far enough from being Platonic.¹ *Astrophel and Stella* is too much disfigured by conceits, but is in some places very beautiful; and it is strange, that Chalmers, who reprinted Turberville and Warner, should have left Sidney out of his collection of British poets. A poem by the writer just mentioned, Warner, with the quaint title, *Albion's England*, 1586, has at least the equivocal merit of great length. It is rather legendary than historical: some passages are pleasing; but it is not a work of genius, and the style, though natural, seldom rises above that of prose.

67. Spenser's *Epithalamium* on his own marriage, written perhaps in 1594, is of a far higher mood than any thing we have named. It is a strain redolent of Epithalamium of Spenser. a bridegroom's joy, and of a poet's fancy. The English language seems to expand itself with a copiousness unknown before, while he pours forth the varied imagery of this splendid little poem. I do not know any other nuptial song, ancient or modern, of equal beauty. It is an intoxication of ecstasy, ardent, noble, and pure. But it pleased not Heaven that these day-dreams of genius and virtue should be undisturbed.

68. Shakspeare's *Venus and Adonis* appears to have been published in 1593, and his *Rape of Lucrece* the following year. The redundance of blossoms in these Poems of Shakspeare. juvenile effusions of his unbounded fertility obstructs the reader's attention, and sometimes almost leads us to give him credit for less reflection and sentiment than he will be found to display. The style is flowing, and in general more perspicuous than the Elizabethan poets are wont to be. But I am not sure that they would betray themselves for the works of Shakspeare, had they been anonymously published.

69. In the last decade of this century, several new poets came forward. Samuel Daniel is one of these. His Daniel and Drayton. *Complaint of Rosamond*, and probably many of his minor poems, belong to this period; and it was also that of his greatest popularity. On the death of Spenser, in 1598,

¹ Godwin having several years since made some observations on Sidney's amour with Lady Rich, — a circumstance which such biographers as Dr. Zouch take good care to suppress, — a gentleman who published an edition of Sidney's Defence of Poetry thought fit to indulge in recriminating attacks on Godwin himself. It is singular that men of sense and education should persist in fancying that such arguments are likely to convince any dispassionate reader.

he was thought worthy to succeed him as poet-laureate; and some of his contemporaries ranked him in the second place; an eminence due rather to the purity of his language than to its vigor.¹ Michael Drayton, who first tried his shepherd's pipe with some success in the usual style, published his *Barons' Wars* in 1598. They relate to the last years of Edward II., and conclude with the execution of Mortimer under his son. This poem, therefore, seems to possess a sufficient unity, and, tried by rules of criticism, might be thought not far removed from the class of epic, — a dignity, however, to which it has never pretended. But, in its conduct, Drayton follows history very closely; and we are kept too much in mind of a common chronicle. Though not very pleasing, however, in its general effect, this poem, *The Barons' Wars*, contains several passages of considerable beauty, which men of greater renown, especially Milton, who availed himself largely of all the poetry of the preceding age, have been willing to imitate.

70. A more remarkable poem is that of Sir John Davies, afterwards chief-justice of Ireland, entitled *Nosce Teipsum*, published in 1599, usually, though rather inaccurately, called, *On the Immortality of the Soul*. Perhaps no language can produce a poem, extending to so great a length, of more condensation of thought, or in which fewer languid verses will be found. Yet, according to some definitions, the *Nosce Teipsum* is wholly unpoetical, inasmuch as it shows no passion and little fancy. If it reaches the heart at all, it is through the reason. But, since strong argument in terse and correct style fails not to give us pleasure in prose, it seems strange that it should lose its effect when it gains the aid of regular metre to gratify the ear and assist the memory. Lines there are in Davies which far outweigh much of the descriptive and imaginative poetry of the last two centuries, whether we estimate them by the pleasure they impart to us, or by the intellectual vigor they display. Experience has shown that the faculties peculiarly deemed poetical are frequently exhibited in a considerable degree; but very few have been able to preserve a perspicuous brevity without stiffness or pedantry (allowance

¹ *British Bibliographer*, vol. II. Headley temporary critics as the pollisher and purifier of the English language.

made for the subject and the times), in metaphysical reasoning, so successfully as Sir John Davies.

71. Hall's Satires are tolerably known, partly on account of the subsequent celebrity of the author in a very different province, and partly from a notion, to which he gave birth by announcing the claim, that he was the first English satirist. In a general sense of satire, we have seen that he had been anticipated by Gascoyne; but Hall has more of the direct Juvenalian invective, which he may have reckoned essential to that species of poetry. They are deserving of regard in themselves. Warton has made many extracts from Hall's Satires: he praises in them "a classical precision, to which English poetry had yet rarely attained;" and calls the versification "equally energetic and elegant."¹ The former epithet may be admitted; but elegance is hardly compatible with what Warton owns to be the chief fault of Hall, — "his obscurity, arising from a remote phraseology, constrained combinations, unfamiliar allusions, elliptical apostrophes, and abruptness of expression." Hall is in fact not only so harsh and rugged, that he cannot be read with much pleasure, but so obscure in very many places, that he cannot be understood at all; his lines frequently bearing no visible connection in sense or grammar with their neighbors. The stream is powerful, but turbid and often choked.² Marston and Donne may be added to Hall in this style of poetry, as belonging to the sixteenth century; though the satires of the latter were not published till long afterwards. With as much obscurity as Hall, he has a still more inharmonious versification, and not nearly equal vigor.

72. The roughness of these satirical poets was perhaps studiously affected; for it was not much in unison with the general tone of the age. It requires a good deal of care to avoid entirely the combinations of consonants that clog our language; nor have Drayton or Spenser always escaped this embarrassment. But, in the lighter poetry of the queen's last years, a remarkable sweetness of modulation has always been recognized. This

¹ Hist. of English Poetry, iv. 383.
² Hall's Satires are praised by Campbell, as well as Warton, full as much in my opinion as they deserve. Warton has compared Marston with Hall, and concludes

that the latter is more "elegant, exact, and elaborate." More so than his rival, he may by possibility be esteemed; but these three epithets cannot be predicated of his satires in any but a relative sense.

has sometimes been attributed to the general fondness for music. It is at least certain, that some of our old madrigals are as beautiful in language as they are in melody. Several collections were published in the reign of Elizabeth.¹ And it is evident, that the regard to the capacity of his verse for marriage with music, that was before the poet's mind, would not only polish his metre, but give it grace and sentiment; while it banished also the pedantry, the antithesis, the prolixity, which had disfigured the earlier lyric poems. Their measures became more various: though the quatrain, alternating by eight and six syllables, was still very popular, we find the trochaic verse of seven, sometimes ending with a double rhyme, usual towards the end of the queen's reign. Many of these occur in England's Helicon, and in the poems of Sidney.

73. The translations of ancient poets by Phaier, Golding, Stanyhurst, and several more, do not challenge our attention; most of them in fact being very wretched performances.² Marlowe, a more celebrated name, did not, as has commonly been said, translate the poem of Hero and Leander ascribed to Musæus, but expanded it into what he calls six Sestiads on the same subject; a paraphrase, in every sense of the epithet, of the most licentious kind. This he left incomplete, and it was finished by Chapman.³ But the most remarkable productions of this kind are the Iliad of Chapman, and the Jerusalem of Fairfax, both printed in 1600; the former, however, containing in that edition but fifteen books, to which the rest was subsequently added. Pope, after censuring the haste, negligence, and fustian language of Chapman, observes, "that which is to be allowed him, and which very much contributed to cover his defects, is a free, daring spirit that animates his translation, which is something like what one might imagine Homer himself would have written before he arrived at years of discretion." He might have added, that Chapman's translation, with all its defects, is often exceedingly Homeric; a praise which Pope himself seldom attained. Chapman deals abundantly in com-

¹ Morley's Musical Airs, 1594, and another collection in 1597, contain some pretty songs. British Bibliographer, l. 342. A few of these madrigals will also be found in Mr. Campbell's specimens.

² Warton, chap. liv., has gone very laboriously into this subject.

³ Marlowe's poem is republished in the Restituta of Sir Egerton Brydges. It is singular that Warton should have taken it for a translation of Musæus.

pound epithets, some of which have retained their place: his verse is rhymed, of fourteen syllables, which corresponds to the hexameter better than the decasyllable couplet: he is often uncouth, often unmusical, and often low; but the spirited and rapid flow of his metre makes him respectable to lovers of poetry. Waller, it is said, could not read him without transport. It must be added, that he is an unfaithful translator, and interpolated much, besides the general redundancy of his style.¹

74. Fairfax's Tasso has been more praised, and is better known. Campbell has called it, in rather strong ^{Tasso,} terms, "one of the glories of Elizabeth's reign." It ^{Fairfax.} is not the first version of the Jerusalem, one very literal and prosaic having been made by Carew in 1594.² That of Fairfax, if it does not represent the grace of its original, and deviates also too much from its sense, is by no means deficient in spirit and vigor. It has been considered as one of the earliest works, in which the obsolete English, which had not been laid aside in the days of Sackville, and which Spenser affected to preserve, gave way to a style not much differing, at least in point of single words and phrases, from that of the present age. But this praise is equally due to Daniel, to Drayton, and to others of the later Elizabethan poets. The translation of Ariosto by Sir John Harrington, in 1591, is much inferior.

75. An injudicious endeavor to substitute the Latin metres for those congenial to our language met with no more success than it deserved; unless it may be ^{Employment of ancient measures.} called success, that Sidney, and even Spenser, were for a moment seduced into approbation of it. Gabriel Harvey, best now remembered as the latter's friend, recommended the adoption of hexameters in some letters which passed between them; and Spenser appears to have concurred. Webbe, a few years afterwards, a writer of little taste or ear for poetry, supported the same scheme, but may be said to have avenged the wrong of English verse upon our great

¹ Warton, iv. 269. Retrospective Review, vol. lii. See also a very good comparison of the different translations of Homer, in Blackwood's Magazine for 1831 and 1832, where Chapman comes in for his due.

² In the third volume of the Retrospective Review, these translations are com-

pared; and it is shown that Carew is far more literal than Fairfax, who has taken great liberties with his original. Extracts from Carew will also be found in the British Bibliographer, i. 30. They are miserably bad. [Carew translated only the first five books of Tasso. — 1647.]

poet, by travestyng the Shepherd's Kalendar into Sapphics.¹ Campion, in 1602, still harps upon this foolish pedantry; many instances of which may be found during the Elizabethan period. It is well known that in German the practice has been in some measure successful, through the example of a distinguished poet, and through translations from the ancients in measures closely corresponding with their own. In this there is doubtless the advantage of presenting a truer mirror of the original. But as most imitations of Latin measures, in German or English, begin by violating their first principle, which assigns an invariable value in time to the syllables of every word, and produce a chaos of false quantities, it seems as if they could only disgust any one acquainted with classical versification. In the early English hexameters of the period before us, we sometimes perceive an intention to arrange long and short syllables according to the analogies of the Latin tongue. But this would soon be found impracticable in our own, which, abounding in harsh terminations, cannot long observe the law of position.

76. It was said by Ellis, that nearly one hundred names of poets belonging to the reign of Elizabeth might be enumerated, besides many that have left no memorial except their songs. This, however, was but a moderate computation. Drake has made a list of more than two hundred, some few of whom, perhaps, do not strictly belong to the Elizabethan period.² But many of these are only known by short pieces in such miscellaneous collections as have been mentioned. Yet, in the entire bulk of poetry, England could not perhaps bear comparison with Spain or France, to say nothing of Italy. She had come, in fact, much later to cultivate poetry as a general accomplishment. And, consequently, we find much less of the mechanism of style, than in the contemporaneous verse of other languages. The English sonneteers deal less in cus-

¹ Webbe's success was not inviting to the Latinists. Thus in the second Eclogue of Virgil, for the beautiful lines, —

"At mecum raucis, tua dum vestigia
lustris,
Sole sub ardentis resonant arbusta cicadæ," —

we have this delectable hexametric version: —

"But by the scorched bank-sides I thy
footsteps still I go plodding:
Hedge-rows hot do resound with grass-
hops mournfully squeaking."

² Shakspeare and his Times, l. 674. Even this catalogue is probably incomplete: it includes, of course, translators.

tomary epithets and conventional modes of expression. Every thought was to be worked out in new terms, since the scanty precedents of early versifiers did not supply them. This was evidently the cause of many blemishes in the Elizabethan poetry; of much that was false in taste, much that was either too harsh and extravagant or too humble, and of more that was so obscure as to defy all interpretation. But it saved also that monotonous equability that often wearies us in more polished poetry. There is more pleasure, more sense of sympathy with another mind, in the perusal even of Gascoyne or Edwards, than in that of many French and Italian versifiers whom their contemporaries extolled. This is all that we can justly say in their favor; for any comparison of the Elizabethan poetry, save Spenser's alone, with that of the nineteenth century, would show an extravagant predilection for the mere name or dress of antiquity.

77. It would be a great omission to neglect, in any review of the Elizabethan poetry, that extensive though anonymous class, the Scots and English ballads. The very earliest of these have been adverted to in our account of the fifteenth century. They became much more numerous in the present. The age of many may be determined by historical or other allusions; and from these, availing ourselves of similarity of style, we may fix, with some probability, the date of such as furnish no distinct evidence. This, however, is precarious, because the language has often been modernized; and, passing for some time by oral tradition, they are frequently not exempt from marks of interpolation. But, upon the whole, the reigns of Mary and James VI., from the middle to the close of the sixteenth century, must be reckoned the golden age of the Scottish ballad; and there are many of the corresponding period in England.

78. There can be, I conceive, no question as to the superiority of Scotland in her ballads. Those of an historic or legendary character, especially the former, are ardently poetical: the nameless minstrel is often inspired with an Homeric power of rapid narration, bold description, lively or pathetic touches of sentiment. They are familiar to us through several publications, but chiefly through the *Minstrelsy of the Scottish Border*, by one whose genius these indigenous lays had first excited, and whose own writings, when the whole

civilized world did homage to his name, never ceased to bear the indelible impress of the associations that had thus been generated. The English ballads of the northern border, or perhaps of the northern counties, come near in their general character and cast of manners to the Scottish, but, as far as I have seen, with a manifest inferiority. Those again which belong to the south, and bear no trace either of the rude manners or of the wild superstitions which the bards of Etrick and Cheviot display, fall generally into a creeping style, which has exposed the common ballad to contempt. They are sometimes, nevertheless, not devoid of elegance, and often pathetic. The best are known through Percy's *Reliques of Ancient Poetry*; a collection singularly heterogeneous, and very unequal in merit, but from the publication of which, in 1765, some of high name have dated the revival of a genuine feeling for true poetry in the public mind.

79. We have reserved to the last the chief boast of this period, the Faery Queen. Spenser, as is well known, The Faery Queen. composed the greater part of his poem in Ireland, on the banks of his favorite Mulla. The first three books were published in 1590: the last three did not appear till 1596. It is a perfectly improbable supposition, that the remaining part, or six books required for the completion of his design, have been lost. The short interval before the death of this great poet was filled up by calamities sufficient to wither the fertility of any mind.

80. The first book of the Faery Queen is a complete poem, and, far from requiring any continuation, is rather Superiority of the first book. injured by the useless re-appearance of its hero in the second. It is generally admitted to be the finest of the six. In no other is the allegory so clearly conceived by the poet, or so steadily preserved, yet with a disguise so delicate, that no one is offended by that servile setting-forth of a moral meaning we frequently meet with in allegorical poems; and the reader has the gratification which good writing in works of fiction always produces,—that of exercising his own ingenuity without perplexing it. That the red-cross knight designates the militant Christian, whom Una, the true church, loves; whom Duessa, the type of Popery, seduces; who is reduced almost to despair, but rescued by the intervention of Una, and the assistance of Faith, Hope, and Charity,—is what no one feels any difficulty in acknowledging, but what

every one may easily read the poem without perceiving or remembering. In an allegory conducted with such propriety, and concealed or revealed with so much art, there can surely be nothing to repel our taste; and those who read the first book of the Faery Queen without pleasure, must seek (what others perhaps will be at no loss to discover for them) a different cause for their insensibility than the tediousness or insipidity of allegorical poetry. Every canto of this book teems with the choicest beauties of imagination: he came to it in the freshness of his genius, which shines throughout with an uniformity it does not always afterwards maintain, unsullied as yet by flattery, unobstructed by pedantry, and unquenched by languor.

81. In the following books, we have much less allegory; for the personification of abstract qualities, though often confounded with it, does not properly belong to ^{The succeeding} books. that class of composition: it requires a covert sense beneath an apparent fable, such as the first book contains. But of this I do not discover many proofs in the second or third, the legends of Temperance and Chastity: they are contrived to exhibit these virtues and their opposite vices, but with little that is not obvious upon the surface. In the fourth and sixth books, there is still less; but a different species of allegory, the historical, which the commentators have, with more or less success, endeavored to trace in other portions of the poem, breaks out unequivocally in the legend of Justice, which occupies the fifth. The friend and patron of Spenser, Sir Arthur Grey, Lord Deputy of Ireland, is evidently portrayed in Arthegal; and the latter cantos of this book represent, not always with great felicity, much of the foreign and domestic history of the times. It is sufficiently intimated by the poet himself, that his Gloriana, or Faery Queen, is the type of Elizabeth; and he has given her another representative in the fair huntress Belphebe. Spenser's adulation of her beauty (at some fifty or sixty years of age) may be extenuated, we can say no more, by the practice of wise and great men, and by his natural tendency to clothe the objects of his admiration in the hues of fancy; but its exaggeration leaves the servility of the Italians far behind.

82. It has been justly observed by a living writer of the most ardent and enthusiastic genius, whose eloquence ^{Spenser's} is as the rush of mighty waters, and has left it for ^{sense of} beauty,

others almost as invidious to praise in terms of less rapture, as to censure what he has borne along in the stream of unhesitating eulogy, that "no poet has ever had a more exquisite sense of the beautiful than Spenser."¹ In Virgil and Tasso, this was not less powerful; but even they, even the latter himself, do not hang with such a tenderness of delight, with such a forgetful delay, over the fair creations of their fancy. Spenser is not averse to images that jar on the mind by exciting horror or disgust, and sometimes his touches are rather too strong; but it is on love and beauty, on holiness and virtue, that he reposes with all the sympathy of his soul. The slowly sliding motion of his stanza, "with many a bout of linked sweetness long drawn out," beautifully corresponds to the dreamy enchantment of his description, when Una or Belphœbe or Florimel or Amoret is present to his mind. In this varied delineation of female perfectness, no earlier poet had equalled him; nor, excepting Shakspeare, has he had, perhaps, any later rival.

83. Spenser is naturally compared with Ariosto. "Fierce compared to wars and faithful loves did moralize the song" of Ariosto. both poets. But in the constitution of their minds, in the character of their poetry, they were almost the reverse of each other. The Italian is gay, rapid, ardent; his pictures shift like the hues of heaven: even while diffuse, he seems to leave in an instant what he touches, and is prolix by the number, not the duration, of his images. Spenser is habitually serious; his slow stanza seems to suit the temper of his genius; he loves to dwell on the sweetness and beauty which his fancy portrays. The ideal of chivalry, rather derived from its didactic theory than from the precedents of romance, is always before him; his morality is pure and even stern, with nothing of the libertine tone of Ariosto. He worked with far worse tools than the bard of Ferrara, with a language not quite formed, and into which he rather injudiciously poured an unnecessary archaism, while the style of his contemporaries was undergoing a rapid change in the opposite direction. His stanza of nine lines is particularly inconvenient and languid in narration, where the Italian octave is sprightly and vigorous; though even this becomes ultimately

¹ I allude here to a very brilliant series of papers on the Faery Queen, published in Blackwood's Magazine during the years 1831 and 1835. [They are universally ascribed to Professor Wilson. —1842.]

monotonous by its regularity,— a fault from which only the ancient hexameter and our blank verse are exempt.

84. Spenser may be justly said to excel Ariosto in originality of invention, in force and variety of character, in strength and vividness of conception, in depth of reflection, in fertility of imagination, and, above all, in that exclusively poetical cast of feeling, which discerns in every thing what common minds do not perceive. In the construction and arrangement of their fable, neither deserves much praise; but the siege of Paris gives the Orlando Furioso, spite of its perpetual shiftings of the scene, rather more unity in the reader's apprehension than belongs to the Faery Queen. Spenser is, no doubt, decidedly inferior in ease and liveliness of narration, as well as clearness and felicity of language. But, upon thus comparing the two poets, we have little reason to blush for our countryman. Yet the fame of Ariosto is spread through Europe, while Spenser is almost unknown out of England; and even in this age, when much of our literature is so widely diffused, I have not observed proofs of much acquaintance with him on the Continent.

85. The language of Spenser, like that of Shakspeare, is an instrument manufactured for the sake of the work it was to perform. No other poet had written like ^{Style of Spenser.} either, though both have had their imitators. It is rather apparently obsolete by his partiality to certain disused forms, such as the *y* before the participle, than from any close resemblance to the diction of Chaucer or Lydgate.¹ The enfeebling expletives *do* and *did*, though certainly very common in our early writers, had never been employed with such an unfortunate predilection as by Spenser. Their everlasting recurrence is among the great blemishes of his style. His versification is in many passages beautifully harmonious; but he has frequently permitted himself, whether for the sake of variety or from some other cause, to balk the ear in the conclusion of a stanza.²

¹ "Spenser," says Ben Jonson, "in affecting the ancients, writ no language; yet I would have him read for his matter, but as Virgil read Ennius." This is rather in the sarcastic tone attributed to Jonson.

² Coleridge, who had a very strong perception of the beauty of Spenser's poetry, has observed his alternate alliteration,— "which, when well used, is a great secret in melody; as '*sad to see her sorrowful*' con-

straint;— '*on the grass her dainty limbs did lay.*'" But I can hardly agree with him when he proceeds to say, "It never strikes any unwarmed ear as artificial, or other than the result of the necessary movement of the verse." The artificial seems often very obvious. I do not also quite understand, or, if I do, cannot acquiesce in what follows, that "Spenser's descriptions are not in the true sense of

the one was for Italy in the days of Leo, the other for England under Elizabeth, before, though but just before, the severity of the Reformation had been softened away. The lay of Britomart, in twelve cantos, in praise of chastity, would have been received with a smile at the court of Ferrara, which would have had almost as little sympathy with the justice of Arthegal.

87. The allegories of Spenser have been frequently censured. One of their greatest offences, perhaps, is that they gave birth to some tedious and uninteresting poetry of the same kind. There is usually something repulsive in the application of an abstract or general name to a person, in which, though with some want of regard, as I have intimated above, to the proper meaning of the word, we are apt to think that allegorical fiction consists. The French and English poets of the middle ages had far too much of this; and it is to be regretted that Spenser did not give other appellations to his Care and Despair, as he has done to Duessa and Talus. In fact, Orgoglio is but a giant, Humiltà a porter, Obedience a servant. The names, when English, suggest something that perplexes us; but the beings exhibited are mere persons of the drama, men and women, whose office or character is designated by their appellation.

88. The general style of the Faery Queen is not exempt from several defects besides those of obsoleteness and redundancy. Spenser seems to have been sometimes deficient in one attribute of a great poet, the continual reference to the truth of nature, so that his fictions should be always such as might exist on the given conditions. This arises in great measure from copying his predecessors too much in description, not suffering his own good sense to correct their deviations from truth. Thus, in the beautiful description of Una, where she first is introduced to us, riding —

“ Upon a lowly ass more white than snow;
Herself much whiter.”

This absurdity may have been suggested by Ovid's *Brachia Sithonia candidiora nive*; but the image in this line is not brought so distinctly before the mind as to be hideous as well as untrue: it is merely a hyperbolic parallel.¹ A similar

¹ Vincent Bourne, in his translation of William and Margaret, has one of the most elegant lines he ever wrote: — “Candidior nivibus, frigidiorque manas.” But this is said of a ghost.

Allegories
of the
Faery
Queen.

Blemishes
in the
diction.

objection lies to the stanza enumerating as many kinds of trees as the poet could call to mind in the description of a forest.

“The sailing pine, the cedar proud and tall,
The vine-prop elm, the poplar never dry,
The buidler oak, sole king of forests all,
The aspine good for staves, the cypress funeral,” —

with thirteen more in the next stanza. Every one knows that a natural forest never contains such a variety of species; nor indeed could such a medley as Spenser, treading in the steps of Ovid, has brought together from all soils and climates, exist long if planted by the hands of man. Thus also, in the last canto of the second book, we have a celebrated stanza, and certainly a very beautiful one, if this defect did not attach to it; where winds, waves, birds, voices, and musical instruments, are supposed to conspire in one harmony. A good writer has observed upon this, that, “to a person listening to a concert of voices and instruments, the interruption of singing birds, winds, and waterfalls, would be little better than the torment of Hogarth’s enraged musician.”¹ But perhaps the enchantment of the Bower of Bliss, where this is feigned to have occurred, may in some degree justify Spenser in this instance, by taking it out of the common course of nature. The stanza is translated from Tasso, whom our own poet has followed with close footsteps in these cantos of the second book of the Faery Queen, — cantos often in themselves beautiful, but which are rendered stiff by a literal adherence to the original, and fall very short of its ethereal grace and sweetness. It would be unjust not to relieve these strictures, by observing that very numerous passages might be brought from the Faery Queen of admirable truth in painting, and of indisputable originality. The cave of Despair, the hovel of Corceca, the incantation of Amoret, are but a few among those that will occur to the reader of Spenser.

89. The admiration of this great poem was unanimous and enthusiastic. No academy had been trained to carp at his genius with minute cavilling; no recent popularity, no traditional fame (for Chaucer was rather venerated than much in the hands of the reader), interfered with the immediate recognition of his supremacy. The Faery

Admiration
of the Faery
Queen.

¹ Twining’s Translation of Aristotle’s Poetics, p. 14.

Queen became at once the delight of every accomplished gentleman, the model of every poet, the solace of every scholar. In the course of the next century, by the extinction of habits derived from chivalry, and the change both of taste and language, which came on with the civil wars and the Restoration, Spenser lost something of his attraction, and much more of his influence over literature; yet, in the most phlegmatic temper of the general reader, he seems to have been one of our most popular writers. Time, however, has gradually wrought its work; and, notwithstanding the more imaginative cast of poetry in the present century, it may be well doubted whether the Faery Queen is as much read or as highly esteemed as in the days of Anne. It is not perhaps very difficult to account for this: those who seek the delight that mere fiction presents to the mind (and they are the great majority of readers) have been supplied to the utmost limit of their craving by stores accommodated to every temper, and far more stimulant than the legends of Faeryland. But we must not fear to assert, with the best judges of this and of former ages, that Spenser is still the third name in the poetical literature of our country; and that he has not been surpassed, except by Dante, in any other.¹

90. If we place Tasso and Spenser apart, the English poetry of Elizabeth's reign will certainly not enter into competition with that of the corresponding period in Italy. It would require not only much national prejudice, but a want of genuine *æsthetic* discernment, to put them on a level. But it may still be said that our own muses had their charms; and even that, at the end of the century, there was a better promise for the future than beyond the Alps. We might compare the poetry

¹ Mr. Campbell has given a character of Spenser, not so enthusiastic as that to which I have alluded, but so discriminating, and, in general, sound, that I shall take the liberty of extracting it from his *Specimens of the British Poets*, i. 125. "His command of imagery is wide, easy, and luxuriant. He threw the soul of harmony into our verse, and made it more warmly, tenderly, and magnificently descriptive than it ever was before, or, with a few exceptions, than it has ever been since. It must certainly be owned that in description he exhibits nothing of the brief strokes and robust power which characterise the very greatest poets; but we shall nowhere find

more airy and expansive images of visionary things, a sweeter tone of sentiment, or a finer flush in the colors of language, than in this Rubens of English poetry. His fancy seems exuberantly in minuteness of circumstances, like a fertile soil sending bloom and verdure through the utmost extremities of the foliage which it nourishes. On a comprehensive view of the whole work, we certainly miss the charm of strength, symmetry, and rapid or interesting progress; for, though the plan which the poet designed is not completed, it is easy to see that no additional courses could have rendered it less perplexed."

of one nation to a beauty of the court, with noble and regular features, a slender form, and grace in all her steps, but wanting a genuine simplicity of countenance, and with somewhat of sickliness in the delicacy of her complexion, that seems to indicate the passing-away of the first season of youth; while that of the other would rather suggest a country maiden, newly mingling with polished society, not of perfect lineaments, but attracting beholders by the spirit, variety, and intelligence of her expression, and rapidly wearing off the traces of rusticity, which are still sometimes visible in her demeanor.

SECT. V.—ON LATIN POETRY.

In Italy—Germany—France—Great Britain.

91. THE cultivation of poetry in modern languages did not as yet thin the ranks of Latin versifiers. They are, on the contrary, more numerous in this period than before. Italy, indeed, ceased to produce men equal to those who had flourished in the age of Leo and Clement. Some of considerable merit will be found in the great collection, *Carmina Illustrum Poetarum* (Florentiæ, 1719); one too, which, rigorously excluding all voluptuous poetry, makes some sacrifice of genius to scrupulous morality. The brothers Amaltei are perhaps the best of the later period. It is not always easy, at least without more pains than I have taken, to determine the chronology of these poems, which are printed in the alphabetical order of the authors' names. But a considerable number must be later than the middle of the century. It cannot be denied that most of these poets employ trivial images, and do not much vary their forms of expression. They often please, but rarely make an impression on the memory. They are generally, I think, harmonious; and perhaps metrical faults, though not uncommon, are less so than among the Cisalpine Latinists. There appears, on the whole, an evident decline since the preceding age.

92. This was tolerably well compensated in other parts of Europe. One of the most celebrated authors is a native

of Germany, Lotichius, whose poems were first published in 1551, and with much amendment in 1561. They are written in a strain of luscious elegance, not rising far above the customary level of Ovidian poetry, and certainly not often falling below it. The versification is remarkably harmonious and flowing, but with a mannerism not sufficiently diversified: the first foot of each verse is generally a dactyle, which adds to the grace, but, so continually repeated, somewhat impairs the strength.¹ Lotichius is, however, a very elegant and classical versifier, and perhaps equal in elegy to Joannes Secundus, or any Cisalpine writer of the sixteenth century.² One of his elegies, on the siege of Magdeburg, gave rise to a strange notion, — that he predicted, by a sort of divine enthusiasm, the calamities of that city in 1631. Bayle has spun a long note out of this fancy of some Germans.³ But those who take the trouble, which these critics seem to have spared themselves, of attending to the poem itself, will perceive that the author concludes it with prognostics of peace instead of capture. It was evidently written on the siege of Magdeburg by Maurice in 1550. George Sabinus, son-in-law of Melanchthon, ranks second in reputation to Lotichius among the Latin poets of Germany during this period.

93. But France and Holland, especially the former, became the more favored haunts of the Latin muse. A collection in three volumes by Gruter, under the fictitious name of Ranusius Gherus, *Deliciæ Poetarum Gallorum*, published in 1609, contains the principal writers of the former country, some entire, some in selection. In these volumes there are about 100,000 lines: in the *Deliciæ Poetarum Belgarum*, a similar publication by Gruter, I find about as many: his third collection, *Deliciæ Poetarum Italarum*, seems not so long; but I have not seen more than one volume. These poets are disposed alphabetically: few, comparatively speaking, of the Italians seem to

Compen
sated in
other
countries.
Lotichius.

Collections
of Latin
poetry by
Gruter.

¹ [It is not worth while to turn again to Lotichius; but the first foot in elegiac metre ought to be generally a dactyle, though there may be a possible excess. In Ovid's Epistles, the first foot is a dactyle in four cases out of five, especially in the pentameter. In the second book, *De Arte Amandi*, out of 743 lines, only 105 begin with a spondee. In the fourth of the *Fasti*, out of the first 400 lines, only 65 to 335.—1847.]

² Ballet calls him the best poet of Germany after Eobanus Hessus.

³ Morhof, l. i. c. 19. Bayle, art. "Lotichius," note G. This seems to have been agitated after the publication of Bayle; for I find in the catalogue of the British Museum a disquisition, by one Krasike, *Utrum Petrus Lotichius secundam obediendum Urbis Magdeburgensis prædixisset*; published as late as 1708.

belong to the latter half of the century, but very much the larger proportion of the French and Dutch. A fourth collection, *Deliciae Poetarum Germanorum*, I have never seen. All these bear the fictitious name of Gherus. According to a list in Baillet, the number of Italian poets selected by Gruter is 203; of French, 108; of Dutch or Belgic, 129; of German, 211.

94. Among the French poets, Beza, who bears in Gruter's collection the name of Adeodatus Seba, deserves of some high praise, though some of his early pieces are Gallo-Latin rather licentious.¹ Bellay is also an amatory poet: poets. in the opinion of Baillet, he has not succeeded so well in Latin as in French. The poems of Muretus are perhaps superior. Joseph Scaliger seemed to me to write Latin verse tolerably well; but he is not rated highly by Baillet and the authors whom he quotes.² The epigrams of Henry Stephens are remarkably prosaic and heavy. Passerat is very elegant: his lines breathe a classical spirit, and are full of those fragments of antiquity with which Latin poetry ought always to be inlaid; but in sense they are rather feeble.³ The epistles, on the contrary, of the Chancellor de l'Hospital, in an easy Horatian versification, are more interesting than such insipid effusions, whether of flattery or feigned passion, as the majority of modern Latinists present. They are unequal, and fall too often into a creeping style: but sometimes we

¹ Baillet, n. 1386, thinks Beza an excellent Latin poet. The *Juvenilla* first appeared in 1548. The later editions omitted several poems.

² *Jugemens des Savans*, n. 1285. One of Scaliger's poems celebrates that immortal flea, which, on a great festival at Poitiers, having appeared on the bosom of a learned, and doubtless beautiful, young lady, Mademoiselle des Roches, was the theme of all the wits and scholars of the age. Some of their lines, and those of Joseph Scaliger among the number, seem designed, by the freedom they take with the fair pucelle, to beat the intruder himself in impudence. See (*Œuvres de Pasquier*, ii. 360).

³ Among the epigrams of Passerat, I have found one which Amaltheus seems to have shortened and improved, retaining the idea, in his famous lines on Aconia and Leonilla. I do not know whether this has been observed.

"*Cætera formosi, dextro est orbatus oculo
Frater, et est laevo lumine capta soror.*"

*Frontibus adversis ambo si jungitis ora,
Bina quidem facies, vultus at unus
erit.*

*Sed tu, Carle, tuum lumen transmittis
sorori,
Continuo ut vestrum fiat uterque
Deus.*

*Plena hæc fulgebit fraterna luce Diana,
Hujus frater eris tu quoque, cæcus
Amor."*

This is very good, and Passerat ought to have credit for the invention; but the other is better. Though most know the lines by heart, I will insert them here:—

"*Lumine Acon dextro, capta est Leonilla
sinistro,
Et potis est forma vincere uterque
Deos.*

*Blande puer, lumen quod habes, com-
cede sorori,
Sic tu cæcus Amor, sic erit illa Venus."*

[I now believe, on the authority of a friend, that this epigram, published in 1578, preceded that of Passerat.—1842.]

find a spirit and nervousness of strength and sentiment worthy of his name; and, though keeping in general to the level of Horatian satire, he rises at intervals to a higher pitch, and wants not the skill of descriptive poetry.

95. The best of Latin poets whom France could boast was Sammarthanus (Sainte Marthe), known also, but *Sammar-* less favorably, in his own language. His Latin *thanus.* poems are more classically elegant than any others which met my eye in Gruter's collection; and this, I believe, is the general suffrage of critics.¹ Few didactic poems, probably, are superior to his *Pædotrophia*, on the nurture of children: it is not a little better, which indeed is no high praise, than the *Balia* of Tansillo on the same subject.² We may place Sammarthanus, therefore, at the head of the list; and, not far from the bottom of it, I should class Bonnefons, or Bonifonius, a French writer of Latin verse in the very worst taste, whom it would not be worth while to mention, but for a certain degree of reputation he has acquired. He might almost be suspected of designing to turn into ridicule the effeminacy which some Italians had introduced into amorous poetry. Bonifonius has closely imitated *Secundus*, but is much inferior to him in every thing but his faults. The Latinity is full of gross and obvious errors.³

¹ Ballet, n. 1401. Some did not scruple to set him above the best Italians; and one went so far as to say, that Virgil would have been envious of the *Pædotrophia*.

² The following lines are a specimen of the *Pædotrophia*, taken much at random:—

“ Ipsæ etiam Alpibus villosæ in cautibus
ursæ,
Ipsæ etiam tigres, et quicquid ubique
ferarum est,
Debita servandis concedunt ubera natæ.
Tu, quam mihi animo natura benigna
creavit,
Exuperes feritate feras? nec te tua
tangant
Pignora, nec querulos puerilli e gutture
placatus,
Nec lacrymas miserèris, opemque in-
justa: recuses,
Quam prestare tuum est, et que te
pendet ab unâ.
Cujus onus teneris hærebit dulce lacertis
Infelix puer, et molli se pectore sternet?
Dulcis quis primi captabit gaudia risus
Et primas voces et blasse murmura lin-
gue?”

Tunc fruenda alii potes illa relinquere
demens.
Tantique esse putas teretis servare pa-
pillæ
Integrum decus, et juvenlem in pectore
florem? — Lib. I. (*Gruter*, li. 266.)

³ The following lines are not an unfair specimen of Bonifonius:—

“ Nympha bellula, nympha mollicella,
Cujus in roseis latent labellis
Moss delicias, moss salutes, &c.
• • • • •
Salvete aureolæ moss puellas
Crines aureolique crispulique,
Salvete et mihi vos puellas ocelli,
Ocelli improbulli proterrullique;
Salvete et Veneris pares papillæ
Papillæ teretesque turgideque;
Salvete semula purpure labella;
Tota denique Pancharilla salva.
• • • • •
Nunc te possideo, alma Pancharilla,
Turturilla mea et columbillilla.”

Bonifonius has been thought worthy of several editions, and has met with more favorable judges than myself.

96. The *Deliciæ Poetarum Belgarum* appeared to me, on rather a cursory inspection, inferior to the French. **Belgic poets.** *Secundus* outshines his successors. Those of the younger *Dousa*, whose premature death was lamented by all the learned, struck me as next in merit. *Dominic Baudius* is harmonious and elegant, but with little originality or vigor. These poets are loose and negligent in versification, ending too often a pentameter with a polysyllable and with feeble effect: they have also little idea of several common rules of Latin composition.

97. The Scots, in consequence of receiving very frequently a continental education, cultivated Latin poetry with ardor. It was the favorite amusement of **Scots poets:** *Andrew Melville*, who is sometimes a mere scribbler, at others tolerably classical and spirited. His poem on the Creation, in *Deliciæ Poetarum Scotorum*, is very respectable. One by *Hercules Rollock*, on the marriage of Anne of Denmark, is better, and equal, a few names withdrawn, to any of the contemporaneous poetry of France. The *Epistolæ Heroidum* of *Alexander Bodius*, or *Boyd*, are also good. But the most distinguished among the Latin poets of Europe in this age was *George Buchanan*, of whom *Joseph Scaliger* and several other critics have spoken in such unqualified terms, that they seem to place him even above the Italians at the beginning of the sixteenth century.¹ If such were their meaning, I should crave the liberty of hesitating. The best poem of *Buchanan*, in my judgment, is that on the Sphere, than which few philosophical subjects could afford better opportunities for ornamental digression. He is not, perhaps, in hexameters inferior to *Vida*, and certainly far superior to *Palearius*. In this poem, *Buchanan* descants on the absurdity of the *Pythagorean* system, which supposes the motion of the earth. Many good passages occur in his elegies, though we may not reckon him equal in this metre to several of the Italians. His celebrated translation of the *Psalms* I must also presume to think overpraised:² it is difficult, perhaps, to find

¹ "Buchananus unus est in tota Europa omnes post se relinquens in Latina poeti."—*Scaligerana Prima*.

Henry Stephens, says *Maittaire*, was the first who placed *Buchanan* at the head of all the poets of his age; and all France, Italy, and Germany have since subscribed to the same opinion, and conferred that

title upon him. *Vitæ Stephanorum*, ii. 258. I must confess that *Sainte Marthe* appears to me not inferior to *Buchanan*. The latter is very unequal: if we frequently meet with a few lines of great elegance, they are compensated by others of a different description.

² *Baillet* thinks it impossible that those

one, except the 137th, with which he has taken particular pains, that can be called truly elegant or classical Latin poetry. Buchanan is now and then incorrect in the quantity of syllables, as indeed is common with his contemporaries.

98. England was far from strong, since she is not to claim Buchanan, in the Latin poetry of this age. A poem in ten books, *De Republica Instauranda*, by Sir Thomas Chaloner, published in 1579, has not perhaps received so much attention as it deserves, though the author is more judicious than imaginative, and does not preserve a very good rhythm. It may be compared with the *Zodiacus Vitæ* of Palingenius, rather than any other Latin poem I recollect, to which, however, it is certainly inferior. Some lines relating to the English constitution, which, though the title leads us to expect more, forms only the subject of the last book, the rest relating chiefly to private life, will serve as a specimen of Chaloner's powers,¹ and also display the principles of our government as an experienced statesman understood them. The *Anglorum Prælia*, by Ockland, which was directed by an order of the

who wish for what is sold as well as what is agreeable in poetry can prefer any other Latin verse of Buchanan to his Psalms. *Jugemens des Savans*, n. 1323. But Ballet and several others exclude much poetry of Buchanan on account of its reflecting on Popery. Ballet and Blount produce abundant testimonies to the excellence of Buchanan's verses. Le Clerc calls his translation of the Psalms incomparable, *Bibl. Choisie*, viii. 127, and prefers it much to that by Beaumont, which I am not prepared to question. He extols also all his other poetry, except his tragedies and the poem of the Sphere, which I have praised above the rest. So different are the humors of critics! But as I have fairly quoted those who do not quite agree with myself, and by both number and reputation ought to weigh more with the reader, he has no right to complain that I mislead his taste.

¹ "Nempe tribus simul ordinibus jus esse
sacratas
Condendi leges patrio pro more vetus-
tas
Longo usu sic docta tulit, modus iste
rogandi
Haud secus ac basis hanc nostram sic
constituit rem,
Ut si inconsultis reliquis pars ulla
superbo

Imperio quicquam statuat, seu tollat,
ad omnes
Quod spectat, posthac quo nomine laam
vocetur
Publica res nobis, nihil amplius ipse
laboro.

• • • • •
Plebs primum reges statuit; jus hoc
quoque nostrum est
Cunctorum, ut regi faveant popularia
vota;
(Si quid id est, quod plebs respondet rite
rogata)
Nam neque ab invitis potuit vis unica
multis
Extorquere datos concordæ munere fas
ces;
Quin populus reges in publica commoda
quondam
Egregios certa sub conditione paravit,
Non reges populum; namque his anti-
quior ille est.

• • • • •
Nec cupiens nova jura ferat, seu condita
tollat,
Non prius ordinibus regni de more voca-
tis,
Ut procerum populique rato stant ordine
vota,
Omnibus et postum scisciat conjuncta
voluntas."
De Rep. Inst., l. 10.

The following information is for your information only. It is not intended to be used as a substitute for professional advice. Please consult your attorney for more information.

CHAPTER VI.

HISTORY OF DRAMATIC LITERATURE FROM 1550 TO 1600.

Italian Tragedy and Comedy—Pastoral Drama—Spanish Drama—Lope de Vega—French Dramatists—Early English Drama—Second Era: of Marlowe and his Contemporaries—Shakespeare—Character of several of his Plays written within this Period.

1. MANY Italian tragedies are extant, belonging to these fifty years, though not very generally known; nor can I speak of them except through Ginguéné and Walker, the latter of whom has given a few extracts. The Marianna and Didone of Lodovico Dolce, the *Œdipus* of Anguillara, the Merope of Torelli, the Semiramis of Manfredi, are necessarily bounded, in the conduct of their fable, by what was received as truth. But others, as Cinthio had done, preferred to invent their story, in deviation from the practice of antiquity. The Hadriana of Groto, the Acripanda of Decio da Orto, and the Torrismond of Tasso, are of this kind. In all these we find considerable beauties of language, a florid and poetic tone, but declamatory and not well adapted to the rapidity of action, in which we seem to perceive the germ of that change from common speech to recitative, which, fixing the attention of the hearer on the person of the actor, rather than on his relation to the scene, destroyed, in great measure, the character of dramatic representation. The Italian tragedies are deeply imbued with horror: murder and cruelty, with all attending circumstances of disgust, and every pollution of crime, besides a profuse employment of spectral agency, seem the chief weapons of the poet's armory to subdue the spectator. Even the gentleness of Tasso could not resist the contagion in his Torrismond. These tragedies still retain the chorus at the termination of every act. Of the Italian comedies, little can be added to what has been said before: no comic writer of this period is comparable in reputation to Machiavel,

Ariosto, or even Aretin.¹ They are rather less licentious; and, in fact, the profligacy of Italian manners began, in consequence, probably, of a better example in the prelates of the church, to put on some regard for exterior decency in the latter part of the century.

2. These regular plays, though possibly deserving of more attention than they have obtained, are by no means the most important portion of the dramatic literature of Italy in this age. A very different style of composition has, through two distinguished poets, contributed to spread the fame of Italian poetry, and the language itself, through Europe. The fifteenth and sixteenth centuries were abundantly productive of pastoral verse; a style pleasing to those who are not severe in admitting its conventional fictions. The pastoral dialogue had not much difficulty in expanding to the pastoral drama. In the Sicilian glosses of Theocritus, and in some other ancient eclogues, new interlocutors supervene, which is the first germ of a regular action. Pastorals of this kind had been written, and possibly represented, in Spain, such as the Mingo Rebulgo, in the middle of the fifteenth century.² Ginguéné has traced the progress of similar representations, becoming more and more dramatic, in Italy.³ But it is admitted, that the honor of giving the first example of a true pastoral fable to the theatre was due to Agostino Beccari of Ferrara. This piece, named *Il Sacrificio*, was acted at that court in 1554. Its priority in a line which was to become famous appears to be its chief merit. In this, as in earlier and more simple attempts at pastoral dialogue, the choruses were set to music.⁴

3. This pleasing, though rather effeminate, species of poetry was carried, more than twenty years afterwards, one or two unimportant imitations of Beccari having intervened, to a point of excellence which perhaps it has never surpassed, in the *Aminta* of Tasso. Its admirable author was then living at the court of Ferrara, yielding up his heart to those seductive illusions of finding happiness in the favor of the great, and even in ambitious and ill-assorted love, which his sounder judgment already saw through, the *Aminta* bearing witness to both states of mind. In the character of

¹ Ginguéné, vol. vi.

² Bouterwek's Spanish Literature, i.

³ vi. 327, *et post.*

⁴ Id., vi. 332

Tirsi, he has drawn himself; and seems once (though with the proud consciousness of genius) to hint at that eccentric melancholy, which soon increased so fatally for his peace.

“Ne già cose scrivea degne di riso,
Se ben cose faceva degne di riso.”

The language of all the interlocutors in the *Aminta* is alike, nor is the satyr less elegant or recondite than the learned shepherds. It is in general too diffuse and florid, too uniform and elaborate, for passion; especially if considered dramatically, in reference to the story and the speakers. But it is to be read as what it is, — a beautiful poem; the delicacy and gracefulness of many passages rendering them exponents of the hearer's or reader's feelings, though they may not convey much sympathy with the proper subject. The death of *Aminta*, however, falsely reported to *Sylvia*, leads to a truly pathetic scene. It is to be observed that *Tasso* was more formed by classical poetry, and more frequently an imitator of it, than any earlier Italian. The beauties of the *Aminta* are in great measure due to *Theocritus*, *Virgil*, *Ovid*, *Anacreon*, and *Moschus*.

4. The success of *Tasso's Aminta* produced the *Pastor Fido* of *Guarini*, himself long in the service of the Duke of Ferrara, where he had become acquainted with *Tasso*; though, in consequence of some dissatisfaction at that court, he sought the patronage of the Duke of Savoy. The *Pastor Fido* was first represented at Turin in 1585, but seems not to have been printed for some years afterwards. It was received with general applause; but the obvious resemblance to *Tasso's* pastoral drama could not fail to excite a contention between their respective advocates, which long survived the mortal life of the two poets. *Tasso*, it has been said, on reading the *Pastor Fido*, was content to observe, that, if his rival had not read the *Aminta*, he would not have excelled it. If his modesty induced him to say no more than this, very few would be induced to dispute his claim: the characters, the sentiments, are evidently imitated; and, in one celebrated instance, a whole chorus is parodied with the preservation of every rhyme.¹ But it is far more questionable whether the palm of superior merit, independent of

¹ This is that beginning, “O bella età dall' oro”

foreign artists, and by the natives who came forward to emulate them, became of indispensable importance; it had already been adapted to dramatic representation in choruses; interludes and pieces written for scenic display were now given with a perpetual accompaniment, partly to the songs, partly to the dance and pantomime which intervened between them.¹ Finally, Ottavio Rinuccini, a poet of considerable genius, but who is said to have known little of musical science, by meditating on what is found in ancient writers on the accompaniment to their dramatic dialogue, struck out the idea of recitative. This he first tried in the pastoral of *Dafne*, represented privately in 1594; and its success led him to the composition of what he entitled a tragedy for music, on the story of *Eurydice*. This was represented at the festival on the marriage of *Mary of Medicis* in 1600. "The most astonishing effects," says Ginguéné, "that the theatrical music of the greatest masters has produced, in the perfection of the science, are not comparable to those of this representation, which exhibited to Italy the creation of a new art."² It is, however, a different question whether this immense enhancement of the powers of music, and consequently of its popularity, has been favorable to the development of poetical genius in this species of composition; and in general it may be said, that if music has, on some occasions, been a serviceable handmaid, and even a judicious mistress, to poetry, she has been apt to prove but a tyrannical mistress. In the melodrama, Corniani well observes, poetry became her vassal, and has been ruled with a despotic sway.

6. The struggle that seemed arduous in the earlier part of this century between the classical and national schools of dramatic poetry in Spain proved of no long duration. The latter became soon decisively superior; and, before the end of the present period, that kingdom was in possession of a peculiar and extensive literature, which has attracted the notice of Europe, and has enriched both the French theatre and our own. The spirit of the Spanish drama is far different from that which animated the Italian writers: there is not much of Machiavel in their comedy, and still less of Cinthio in their tragedy. They

¹ Ginguéné, vol. vi., has traced the history of the poetical abilities of Rinuccini. See also Galluzzi, *Storia del Gran Duca*, v. 647.

² P. 474. Corniani, vii. 31. speaks highly

The national taste revives in the Spanish drama.

abandoned the Greek chorus, which still fettered their contemporaries, and even the division into five acts, which later poets, in other countries, have not ventured to renounce. They gave more complication to the fable, sought more unexpected changes of circumstance, were not solicitous in tragedy to avoid colloquial language or familiar incidents, showed a preference to the tragi-comic intermixture of light with serious matter, and cultivated grace in poetical diction more than vigor. The religious mysteries, once common in other parts of Europe, were devoutly kept up in Spain; and, under the name of Autos Sacramentales, make no inconsiderable portion of the writings of their chief dramatists.¹

7. Andrès, favorable as he is to his country, is far from enthusiastic in his praises of the Spanish theatre. Its exuberance has been its ruin: no one, he justly remarks, can read some thousand plays in the hope of finding a few that are tolerable. Andrès, however, is not exempt from a strong prejudice in favor of the French stage. He admits the ease and harmony of the Spanish versification, the purity of the style, the abundance of the thoughts, and the ingenious complexity of the incidents. This is peculiarly the merit of the Spanish comedy; as its great defect, in his opinion, is the want of truth and delicacy in the delineation of the passions, and of power to produce a vivid impression on the reader. The best work, he concludes rather singularly, of the comic poets of Spain has been the French theatre.²

8. The most renowned of these is Lope de Vega, so many of whose dramas appeared within the present century, that although, like Shakspeare, he is equally to be claimed by the next, we may place his name, once for all, in this period. Lope de Vega is called by Cervantes a prodigy of nature; and such he may justly be reckoned: not that we can ascribe to him a sublime genius, or a mind abounding with fine original thought; but his fertility of invention and readiness of versifying are beyond competition. It was said foolishly, if meant as praise, of Shakspeare, and we may be sure untruly, that he never blotted a line. This may almost be presumed of Vega. "He required," says Bouterwek, "no more than four and twenty hours to write a versified drama of three acts in redondillas,

¹ Bouterwek.

² Vol. v. p. 133.

interspersed with sonnets, tercets, and octaves, and, from beginning to end, abounding in intrigues, prodigies, or interesting situations. This astonishing facility enabled him to supply the Spanish theatre with upwards of 2,000 original dramas, of which not more than 300 have been preserved by printing. In general, the theatrical manager carried away what he wrote before he had even time to revise it; and immediately a fresh applicant would arrive to prevail on him to commence a new piece. He sometimes wrote a play in the short space of three or four hours." . . . "Arithmetical calculations have been employed in order to arrive at a just estimate of Lope de Vega's facility in poetic composition. According to his own testimony, he wrote, on an average, five sheets a day; it has therefore been computed that the number of sheets which he composed during his life must have amounted to 133,225; and that, allowing for the deduction of a small portion of prose, Lope de Vega must have written upwards of 21,300,000 verses. Nature would have overstepped her bounds, and have produced the miraculous, had Lope de Vega, along with this rapidity of invention and composition, attained perfection in any department of literature."¹

9. This peculiar gift of rapid composition will appear more extraordinary when we attend to the nature of Lope's ^{His vers-} versification, very unlike the irregular lines of our ^{section.} old drama, which it is not perhaps difficult for one well practised to write or utter extemporaneously. "The most singular circumstance attending his verse," says Lord Holland, "is the frequency and difficulty of the tasks which he imposes on himself. At every step, we meet with acrostics, echoes, and compositions of that perverted and laborious kind, from attempting which another author would be deterred by the trouble of the undertaking, if not by the little real merit attending the achievement. They require no genius, but they exact much time; which one should think that such a voluminous poet could little afford to waste. But Lope made a parade of his power over the vocabulary: he was not contented with displaying the various order in which he could dispose the syllables and marshal the rhymes of his language; but he

¹ Pp. 361, 363. Montalvan, Lope's friend, says that he wrote 1800 plays and 400 autos. In a poem of his own, written in 1609, he claims 438 plays; and he con-

tinued afterwards to write for the stage. Those that remain and have been collected in twenty-five volumes are about 300.

also prided himself upon the celerity with which he brought them to go through the most whimsical but the most difficult evolutions. He seems to have been partial to difficulties, for the gratification of surmounting them." This trifling ambition is usual among second-rate poets, especially in a degraded state of public taste; but it may be questionable whether Lope de Vega ever performed feats of skill more surprising in this way than some of the Italian *improvisatori*, who have been said to carry on at the same time three independent sonnets, uttering, in their unpremeditated strains, a line of each in separate succession. There is reason to believe that their extemporaneous poetry is as good as any thing in Lope de Vega.

10. The immense popularity of this poet, not limited, among the people itself, to his own age, bespeaks some attention from criticism. "The Spaniards who affect fine taste in modern times," says Schlegel, "speak with indifference of their old national poets; but the people retain a lively attachment to them, and their productions are received on the stage, at Madrid or at Mexico, with passionate enthusiasm." It is true that foreign critics have not in general pronounced a very favorable judgment of Lope de Vega. But a writer of such prodigious fecundity is ill appreciated by single plays: the whole character of his composition manifests that he wrote for the stage, and for the stage of his own country, rather than for the closet of a foreigner. His writings are divided into spiritual plays; heroic and historical comedies, most of them taken from the annals and traditions of Spain; and, lastly, comedies of real life, or, as they were called, "of the cloak and sword" (*capa y espada*), a name answering to the *comœdia togata* of the Roman stage. These have been somewhat better known than the rest, and have, in several instances, found their way to our own theatre, by suggesting plots and incidents to our older writers. The historian of Spanish literature, to whom I am so much indebted, has given a character of these comedies, in which the English reader will perhaps recognize much that might be said also of Beaumont and Fletcher.

11. "Lope de Vega's comedies De Capa y Espada, or those which may properly be denominated his dramas of intrigue, though wanting in the delineation of character, are romantic pictures of manners, drawn from

His popularity.
Character of his comedies.

real life. They present, in their peculiar style, no less interest with respect to situations than his heroic comedies, and the same irregularity in the composition of the scenes. The language, too, is alternately elegant and vulgar, sometimes highly poetic, and sometimes, though versified, reduced to the level of the dullest prose. Lope de Vega seems scarcely to have bestowed a thought on maintaining probability in the succession of the different scenes: ingenious complication is with him the essential point in the interest of his situations. Intrigues are twisted and entwined together, until the poet, in order to bring his piece to a conclusion, without ceremony cuts the knots he cannot untie; and then he usually brings as many couples together as he can, by any possible contrivance, match. He has scattered through his pieces occasional reflections, and maxims of prudence: but any genuine morality, which might be conveyed through the stage, is wanting; for its introduction would have been inconsistent with that poetic freedom on which the dramatic interest of the Spanish comedy is founded. His aim was to paint what he observed, not what he would have approved, in the manners of the fashionable world of his age; but he leaves it to the spectator to draw his own inferences."¹

12. An analysis of one of these comedies from real life is given by Bouterwek, and another by Lord Holland. Tragedy of Don Sancho Ortiz. The very few that I have read appear lively and diversified, not unpleasing in the perusal, but exciting little interest, and rapidly forgotten. Among the heroic pieces of Lope de Vega, a high place appears due to the *Estrella de Sevilla*, published, with alterations by Triquero, under the name of *Don Sancho Ortiz*.² It resembles the *Cid* in its subject. The king, Sancho the brave, having fallen in love with *Estrella*, sister of *Don Bustos Tabera*, and being foiled by her virtue,³ and by the vigilance of her brother, who had drawn his sword upon him, as in disguise he was attempting to penetrate into her apartment, resolves to have him murdered; and persuades *Don Sancho Ortiz*, a soldier full of courage and loyalty, by describing the attempt made on his

¹ Bouterwek, p. 375.

² In Lord Holland's *Life of Lope de Vega*, a more complete analysis than what I have offered is taken from the original play. I have followed the *riaccimento* of Triquero, which is substantially the same.

³ Lope de Vega has borrowed for *Estrella*

the well-known answer of a lady to a king of France, told with several variations of names, and possibly true of none.

"Soy (she says)

Para esposa vuestra poco,
Para dama vuestra mucho."

had been perpetrated by his command. The president of the tribunal remarks, that, as the king had given the order, there must doubtless have been good cause. Nothing seems to remain but the union of the lovers. Here, however, the high Castilian principle once more displays itself. Estrella refuses to be united to one she tenderly loves, but who has brought such a calamity into her family; and Sancho himself, willingly releasing her engagement, admits that their marriage under such circumstances would be a perpetual torment. The lady therefore chooses, what is always at hand in Catholic fiction, the dignified retirement of a nunnery; and the lover departs to dissipate his regrets in the Moorish war.

14. Notwithstanding all in the plan and conduct of this piece, which neither our own state of manners nor the laws of any sound criticism can tolerate, it is very conceivable, that, to the factitious taste of a Spanish audience in the age of Lope de Vega, it would have appeared excellent. The character of Estrella is truly noble, and much superior in interest to that of Chimène. Her resentment is more genuine, and free from that hypocrisy, which, at least in my judgment, renders the other almost odious and contemptible. Instead of imploring the condemnation of him she loves, it is as her own prisoner that she demands Sancho Ortiz, and this for the generous purpose of setting him at liberty. But the great superiority of the Spanish play is at the close. Chimène accepts the hand stained with her father's blood, while Estrella sacrifices her own wishes to a sentiment which the manners of Spain, and, we may add, the laws of natural decency, required.

15. The spiritual plays of Lope de Vega abound with as many incongruous and absurd circumstances as the ^{His spirit-} mysteries of our forefathers. The Inquisition was ^{ual plays.} politic enough to tolerate, though probably the sternness of Castilian orthodoxy could not approve, these strange representations, which, after all, had the advantage of keeping the people in mind of the devil, and of the efficacy of holy water in chasing him away. But the regular theatre, according to Lord Holland, has always been forbidden in Spain by the church; nor do the kings frequent it.

16. Two tragedies by Bermudez, both on the story of Inez de Castro, are written on the ancient model, ^{Numancia of} with a chorus, and much simplicity of fable. They ^{Cervantes.} are, it is said, in a few scenes impressive and pathetic, but

interrupted by passages of flat and tedious monotony.¹ Cervantes was the author of many dramatic pieces, some of which are so indifferent as to have been taken for intentional satires upon the bad taste of his times, so much of it do they display. One or two, however, of his comedies have obtained some praise from Schlegel and Bouterwek. But his tragedy of Numancia stands apart from his other dramas, and, as I conceive, from any thing on the Spanish stage. It is probably one of his earlier works, but was published for the first time in 1784. It is a drama of extraordinary power, and may justify the opinion of Bouterwek, that, in different circumstances, the author of Don Quixote might have been the *Æschylus* of Spain. If terror and pity are the inspiring powers of tragedy, few have been for the time more under their influence than Cervantes in his Numancia. The story of that devoted city, its long resistance to Rome, its exploits of victorious heroism, that foiled repeatedly the consular legions, are known to every one. Cervantes has opened his tragedy at the moment when Scipio *Æmilianus*, enclosing the city with a broad trench, determines to secure its reduction by famine. The siege lasted five months, when the Numantines, exhausted by hunger, but resolute never to yield, setting fire to a pile of their household goods, after slaying their women and children, cast themselves into the flame. Every circumstance that can enhance horror, the complaints of famished children, the desperation of mothers, the sinister omens of rejected sacrifice, the appalling incantations that re-animate a recent corpse to disclose the secrets of its prison-house, are accumulated with progressive force in this tremendous drama. The love-scenes of Morando and Lira, two young persons whose marriage had been frustrated by the public calamity, though some incline to censure them, contain nothing beyond poetical truth, and add, in my opinion, to its pathos, while they somewhat relieve its severity.

17. Few, probably, would desire to read the Numancia a second time. But it ought to be remembered, that the historical truth of this tragedy, though, as in the *Ugolino* of Dante, it augments the painfulness of the impression, is the legitimate apology of the author. Scenes of agony, and images of unspeakable sorrow, when idly accumulated by an inventor at his ease, as in many of our own older tragedies, and in much of modern fiction, give offence to a reader of just

¹ Bouterwek, 296.

taste, from their needlessly trespassing upon his sensibility. But in that which excites an abhorrence of cruelty and oppression, or which, as the *Numancia*, commemorates ancestral fortitude, there is a moral power, for the sake of which the sufferings of sympathy must not be flinched from.

18. The *Numancia* is divided into four *jornadas* or acts, each containing changes of scene, as on our own stage. The metre, by a most extraordinary choice, is the regular octave stanza, ill adapted as that is to the drama, intermixed with the favorite *redondilla*. The diction, though sometimes what would seem tame and diffuse to us, who are accustomed to a bolder and more figurative strain in tragedy than the Southern nations require, rises often with the subject to nervous and impressive poetry. There are, however, a few sacrifices to the times. In a finely imagined *prosopopœia*, where Spain, crowned with towers, appears on the scene to ask the Duero what hope there could be for *Numancia*, the river-god, rising with his tributary streams around him, after bidding her despair of the city, goes into a tedious consolation, in which the triumphs of Charles and Philip are specifically, and with as much tameness as adulation, brought forward as her future recompense. A much worse passage occurs in the fourth act, where Lira, her brother lying dead of famine, and her lover of his wounds before her, implores death from a soldier who passes over the stage. He replies that some other hand must perform that office; he was born only to adore her.¹ This frigid and absurd line, in such a play by such a poet, is an almost incredible proof of the mischief which the Provençal writers, with their hyperbolic gallantry, had done to European poetry. But it is just to observe that this is the only faulty passage, and that the language of the two lovers is simple, tender, and pathetic. The material accompaniments of representation on the Spanish theatre seem to have been full as defective as on our own. The *Numancia* is printed with stage directions, almost sufficient to provoke a smile in the midst of its withering horrors.

19. The mysteries which had delighted the Parisians for a century and a half were suddenly forbidden by the parliament as indecent and profane in 1548. Four years only elapsed before they were replaced, though

French
theatre:
Jodelle.

¹ "Otra mano, otro hierro ha de acobaros,
Que yo solo nació por adoraros."

as not without animation. But the first tragedian that deserves much notice after Jodelle was Robert Garnier, whose eight tragedies were collectively printed in 1580. They are chiefly taken from mythology or ancient history, and are evidently framed according to a standard of taste which has ever since prevailed on the French stage. But they retain some characteristics of the classical drama which were soon afterwards laid aside: the chorus is heard between every act; and a great portion of the events is related by messengers. Garnier makes little change in the stories he found in Seneca or Euripides; nor had love yet been thought essential to tragedy. Though his speeches are immeasurably long, and overladen with pompous epithets; though they have often much the air of bad imitations of Seneca's manner, from whom probably, if any one should give himself the pains to make the comparison, some would be found to have been freely translated, we must acknowledge that in many of his couplets the reader perceives a more genuine tone of tragedy, and the germ of that artificial style which reached its perfection in far greater men than Garnier. In almost every line there is some fault, either against taste or the present rules of verse; yet there are many which a good poet would only have had to amend and polish. The account of Polyxena's death in *La Troade* is very well translated from the *Hecuba*. But his best tragedy seems to be *Les Juives*, which is wholly his own, and displays no inconsiderable powers of poetical description. In this I am confirmed by Fontenelle, who says that this tragedy has many noble and touching passages; wherein he has been aided by taking much from Scripture, the natural sublimity of which cannot fail to produce an effect.¹ We find, however, in *Les Juives* a good deal of that propensity to exhibit cruelty, by which the Italian and English theatres were at that time distinguished. Pasquier says, that every one gave the prize

16th century generally were in France and Italy, and were not in England, or, I believe, in Spain.

¹ P. 71. Suard, who dwells much longer on Garnier than either Fontenelle or La Harpe has done, observes, as I think, with justice: "Les ouvrages de Garnier méritent de faire époque dans l'histoire du théâtre, non par la beauté de ses plans; il n'en faut chercher de bons dans aucune des tragédies du seizième siècle; mais les sentimens qu'il exprime sont nobles, son style a souvent de l'élevation sans enflure

et beaucoup de sensibilité; sa versification est facile et souvent harmonieuse. C'est lui qui a fixé d'une manière invariable la succession alternative des rimes masculines et féminines. Enfin c'est le premier des tragiques Français dont la lecture pût être utile à ceux qui voudraient suivre la même carrière; on a même prétendu que son Hyppolite avait beaucoup aidé Racine dans la composition de *Phèdre*. Mais s'il l'a aidé, c'est comme l'*Hyppolite* de Sénèque, dont celui de Garnier n'est qu'une imitation."—p. 81

to Garnier above all who had preceded him, and, after enumerating his eight plays, expresses his opinion that they would be admired by posterity.¹

21. We may consider the comedies of Larivey, published in 1579, as making a sort of epoch in the French drama. This writer, of whom little is known but that he was a native of Champagne, prefers a claim to be the first who chose subjects for comedy from real life in France (forgetting in this those of Jodelle), and the first who wrote original dramas in prose. His comedies are six in number, to which three were added in a subsequent edition, which is very rare.² These six are *Le Laquais*, *La Veuve*, *Les Esprits*, *Le Morfondu*, *Les Jaloux*, and *Les Ecoliers*. Some of them are partly borrowed from Plautus and Terence; and in general they belong to that school, presenting the usual characters of the Roman stage, with no great attempt at originality. But the dialogue is conducted with spirit; and in many scenes, especially in the play called *Le Laquais*, which, though the most free in all respects, appears to me the most comic and amusing, would remind any reader of the minor pieces of Molière, being conceived, though not entirely executed, with the same humor. All these comedies of Larivey are highly licentious both in their incidents and language. It is supposed in the *Biographie Universelle*, that Molière and Regnard borrowed some ideas from Larivey; but both the instances alleged will be found in Plautus.

22. No regular theatre was yet established in France.

Theatres in Paris. These plays of Garnier, Larivey, and others of that class, were represented either in colleges or in private houses. But the *Confrères de la Passion*, and another company, the *Enfans de Sans Souci*, whom they admitted into a participation of their privilege, used to act gross and stupid farces, which few respectable persons witnessed. After some unsuccessful attempts, two companies of regular actors appeared near the close of the century: one, in 1598, having purchased the exclusive right of the *Confrères de la Passion*, laid the foundations of the *Comédie Française*, so celebrated

¹ Suard.

² The first edition itself, I conceive, is not very common; for few writers within my knowledge have mentioned Larivey. Fontenelle, I think, could not have read his plays, or he would have given him a place in his brief sketch of the early French

stage, as the father of comedy in prose. La Harpe was too superficial to know any thing about him. Beauchamps, vol. ii. p. 64, acknowledges his pretensions; and he has a niche in the *Biographie Universelle*. Suard has also done him some justice

and so permanent; the other, in 1600, established by its permission a second theatre in the Marais. But the pieces they represented were still of a very low class.¹

23. England, at the commencement of this period, could boast of little besides the Scripture mysteries, already losing ground, but which have been traced down to the close of the century, and the more popular moral plays, which furnished abundant opportunities for satire on the times, for ludicrous humor, and for attacks on the old or the new religion. The latter, however, were kept in some restraint by the Tudor government. These moralities gradually drew nearer to regular comedies, and sometimes had nothing but an abstract name given to an individual, by which they could be even apparently distinguished from such. We have already mentioned Ralph Royster Doyster, written by Udal in the reign of Henry VIII., as the earliest English comedy in a proper sense, so far as our negative evidence warrants such a position. Mr. Collier has recovered four acts of another, called Misogonus, which he refers to the beginning of Elizabeth's reign.² It is, like the former, a picture of London life. A more celebrated piece is *Gammar Gurton's Needle*, commonly ascribed to John Still, afterwards Bishop of Bath and Wells. No edition is known before 1575; but it seems to have been represented in Christ's College at Cambridge, not far from the year 1565.³ It is impossible for any thing to be meaner in subject and characters than this strange farce; but the author had some vein of humor, and writing neither for fame nor money, but to make light-hearted boys laugh, and to laugh with them, and that with as little grossness as the story would admit, is not to be judged with severe criticism. He comes, however, below Udal, and perhaps below the writer of *Misogonus*. The *Supposes* of George Gascoyne, acted at Gray's Inn in 1566, is but a translation in prose from the *Suppositi* of Ariosto. It seems to have been published in the same year.⁴

¹ Suard.

² Hist. of Dramatic Poetry, ii. 464.

³ Mr. Collier agrees with Malone in assigning this date; but it is merely conjectural, as one rather earlier might be chosen with equal probability. Still is said in the biographies to have been born in 1548; but this date seems to be too low. He became Margaret's professor of divinity in 1570. *Gammar Gurton's Needle* must

have been written while the Protestant establishment, if it existed, was very recent; for the parson is evidently a Papist.

⁴ Warton, iv. 304; Collier, iii. 6. The original had been first published in prose, 1525; and, from this, Gascoyne took his translation, adopting some of the changes Ariosto had introduced when he turned it into verse; but he has inserted little of his own. Ib

usual source of the fable; but, if we may judge from those few that have survived, they were all constructed on the model which the mysteries had accustomed our ancestors to admire.

26. The office of Master of the Revels, in whose province it lay to regulate, among other amusements of the court, the dramatic shows of various kinds, was established in 1546. The inns of court vied with the royal palace in these representations, and Elizabeth sometimes honored the former with her presence. On her visits to the universities, a play was a constant part of the entertainment. Fifty-two names, though nothing more, of dramas acted at court under the superintendence of the Master of the Revels, between 1568 and 1580, are preserved.¹ In 1574 a patent was granted to the Earl of Leicester's servants to act plays in any part of England; and in 1576 they erected the first public theatre in Blackfriars. It will be understood that the servants of the Earl of Leicester were a company under his protection; as we apply the word, Her Majesty's Servants, at this day, to the performers of Drury Lane.²

27. As we come down towards 1580, a few more plays are extant. Among these may be mentioned the Promos and Cassandra of Whetstone, on the subject which Shakspeare, not without some retrospect to his predecessor, so much improved in Measure for Measure.³ But in these early dramas there is hardly any thing to praise; or, if they please us at all, it is only by the broad humor of their comic scenes. There seems little reason, therefore, for regretting the loss of so many productions, which no one contemporary has thought worthy of commendation. Sir Philip Sidney, writing about 1583, treats our English stage with great disdain. His censures, indeed, fall chiefly on the ne-

¹ Collier, i. 193, *et passim*: iii. 24. Of these fifty-two plays, eighteen were upon classical subjects, historical or fabulous; twenty-one taken from modern history or romance; seven may by their titles, which is a very fallible criterion, be comedies or farces from real life; and six may, by the same test, be moralities. It is possible, as Mr. C. observes, that some of these plays, though no longer extant in their integrity, may have formed the foundation of others; and the titles of a few in the list countenance this supposition.

² See Mr. Collier's excellent History of Dramatic Poetry to the Time of Shak-

speare, vol. i., which, having superseded the earlier works of Langbaine, Reid, and Hawkins, so far as this period is concerned, it is superfluous to quote them.

³ Promos and Cassandra is one of the Six Old Plays reprinted by Stevens. Shakspeare found in it not only the main story of Measure for Measure, which was far from new, and which he felicitously altered by preserving the chastity of Isabella, but several of the minor circumstances and names, unless even these are to be found in the novels, from which all the dramatists ultimately derived their plot

glect of the classical unities, and on the intermixture of kings with clowns.¹ It is amusing to reflect, that this contemptuous reprehension of the English theatre (and he had spoken in as disparaging terms of our general poetry) came from the pen of Sidney, when Shakspeare had just arrived at manhood. Had he not been so prematurely cut off, what would have been the transports of that noble spirit which the ballad of Chevy Chase could "stir as with the sound of a trumpet," in reading the Faery Queen or Othello!

28. A better era commenced not long after, nearly coincident with the rapid development of genius in other departments of poetry. Several young men of talent appeared, Marlowe, Peele, Greene, Lilly, Lodge, Kyd, Nash, the precursors of Shakspeare, and real founders, as they may in some respects be called, of the English drama. Sackville's Gorboduc is in blank verse, though of bad and monotonous construction; but his first followers wrote, as far as we know, either in rhyme or in prose.² In the tragedy of Tamburlaine, referred by Mr. Collier to 1586, and the production wholly or principally of Marlowe,³ a better kind of blank verse is first employed;

the lines are interwoven; the occasional hemistich and redundant syllables break the monotony of the measure, and give more of a colloquial spirit to the dialogue. Tamburlaine was ridiculed on account of its inflated style. The bombast, however, which is not so excessive as has been alleged, was thought appropriate to such oriental tyrants. This play has more spirit and poetry than any which, upon clear grounds, can be shown to have preceded it. We find also more action

on the stage, a shorter and more dramatic dialogue, a more figurative style, with a far more varied and skilful versification.⁴ If Marlowe did not re-estab-

Marlowe
and his
contem-
poraries.

Tambur-
laine.

Blank
verse of
Marlowe.

¹ "Our tragedies and comedies, not without cause, are cried out against, observing rules neither of honest civility nor skilful poetry;" and proceeds to ridicule their inconsistencies and disregard to time and place. *Defence of Poesy*.

² It may be a slight exception to this, that some portions of the second part of Whetstone's *Promos and Cassandra* are in blank verse. This play is said never to have been represented. Collier, iii. 64.

³ Nash has been thought the author of *Tamburlaine* by Malone; and his inflated style, in pieces known to be his, may give

some countenance to this hypothesis. It is mentioned, however, as Marlowe's *Tamburlaine* in the contemporary diary of Henslow, a manager or proprietor of a theatre, which is preserved at Dulwich College. Marlowe and Nash are allowed to have written *Dido, Queen of Carthage*, in conjunction. Mr. Collier has produced a body of evidence to show that *Tamburlaine* was written, at least principally, by the former, which leaves no room, as it seems, for further doubt. Vol. iii. p. 113.

⁴ Shakspeare having turned into ridicule a passage or two in *Tamburlaine*, the

lish blank verse, which is difficult to prove, he gave it at least a variety of cadence, and an easy adaptation of the rhythm to the sense; by which it instantly became in his hands the finest instrument that the tragic poet has ever employed for his purpose, less restricted than that of the Italians, and falling occasionally almost into numerous prose, lines of fourteen syllables being very common in all our old dramatists, but regular and harmonious at other times as the most accurate ear could require.

29. The savage character of Tamburlaine, and the want of all interest as to every other, render this tragedy a failure in comparison with those which speedily followed from the pen of Christopher Marlowe. The first two acts of the Jew of Malta are more vigorously conceived, both as to character and circumstance, than any other Elizabethan play, except those of Shakspeare; and perhaps we may think that Barabas, though not the prototype of Shylock, a praise of which he is unworthy, may have suggested some few ideas to the inventor. But the latter acts, as is usual with our old dramatists, are a tissue of uninteresting crimes and slaughter.¹ Faustus is better known: it contains nothing, perhaps, so dramatic as the first part of the Jew of Malta; yet the occasional glimpses of repentance, and struggles of alarmed conscience in the chief character, are finely brought in. It is full of poetical beauties; but an intermixture of buffoonery weakens the effect, and leaves it, on the whole, rather a sketch by a great genius than a finished performance. There is an awful melancholy about Marlowe's Mephistopheles, perhaps more impressive than the malignant mirth of that fiend in the renowned work of Goethe. But the fair form of Margaret is wanting; and Marlowe has hardly earned the credit of having breathed a few casual inspirations into a greater mind than his own.²

30. Marlowe's Life of Edward II., which was entered on the books of the Stationers' Company in 1593, has been

critics have concluded it to be a model of bad tragedy. Mr. Collier, iii. 115-126, has elaborately vindicated its dramatic merits, though sufficiently aware of its faults.

¹ "Blood," says a late witty writer, "is made as light of in some of these old dramas as money in a modern sentimental comedy; and, as this is given away till it reminds us that it is nothing but counters, so that is split till it affects us no more than its

representative, the paint of the property-man in the theatre."—Lamb's *Specimens of Early Dramatic Poets*, i. 19.

² The German story of Faust is said to have been published for the first time in 1587. It was rapidly translated into most languages of Europe. We need hardly name the absurd supposition, that Faust, the great printer, was intended.

deemed by some the earliest specimen of the historical play founded upon English chronicles. Whether this be true or not, and probably it is not, it is certainly by far the best after those of Shakspeare.¹ And it seems probable that the old plays of the Contention of Lancaster and York, and the True Tragedy of Richard, Duke of York, which Shakspeare remodelled in the second and third parts of Henry VI., were in great part by Marlowe, though Greene seems to put in for some share in their composition.² These plays claim certainly a very low rank among those of Shakspeare: his original portion is not inconsiderable; but it is fair to observe, that some of the passages most popular, such as the death of Cardinal Beaufort, and the last speech of the Duke of York, seem not to be by his hand.

31. No one could think of disputing the superiority of Marlowe to all his contemporaries of this early school of the English drama. He was killed in a tavern fray in 1593. There is more room for difference of tastes as to the second place. Mr. Campbell has bestowed high praises upon Peele: "His David and Bethsabe is the earliest fountain of pathos and harmony that can be traced in our dramatic poetry. His fancy is rich, and his feeling

¹ Collier observes, that "the character of Richard II. in Shakspeare seems modelled in no slight degree upon that of Edward II. But I am reluctant to admit, that Shakspeare modelled his characters by those of others; and it is natural to ask whether there were not an extraordinary likeness in the dispositions as well as fortunes of the two kings."

² These old plays were reprinted by Steevens in 1766. Malone, on a laborious comparison of them with the second and third parts of Henry VI., has ascertained that 1771 lines in the latter plays were taken from the former unaltered, 2373 altered by Shakspeare, while 1899 were altogether his own. It remains to inquire who are to claim the credit of these other plays, so great a portion of which has passed with the world for the genuine work of Shakspeare. The solution seems to be given, as well as we can expect, in a passage often quoted from Robert Greene's *Great's Worth of Wit*, published not long before his death in September, 1592. "Yes," says he, addressing himself to some one who has been conjectured to be Peele, but more probably Marlowe, "trust them (the players) not; for there is an upstart

crow, beautified with our feathers, that, with his tiger's heart wrapped in a player's hide, supposes he is as well able to bombast out a blank verse as the best of you; and, being an absolute *Johannes factotum*, is, in his own conceit, the only *Shakspeare* in a country." An allusion is here manifest to the "tiger's heart, wrapt in a woman's hide," which Shakspeare borrowed from the old play, *The Contention of the Houses*, and which is here introduced to hint the particular subject of plagiarism that prompts the complaint of Greene. The bitterness he displays must lead us to suspect that he had been one himself of those who were thus preyed upon. But the greater part of the plays in question is, in the judgment, I conceive, of all competent critics, far above the powers either of Greene or Peele, and exhibits a much greater share of the spirited verification, called by Jonson the "mighty line," of Christopher Marlowe. Malone, upon second thoughts, gave both these plays to Marlowe, having, in his dissertation on the three parts of Henry VI., assigned one to Greene, the other to Peele. None of the three parts have any resemblance to the manner of Peele.

tender; and his conceptions of dramatic character have no inconsiderable mixture of solid veracity and ideal beauty. There is no such sweetness of versification and imagery to be found in our blank verse anterior to Shakspeare."¹ I must concur with Mr. Collier in thinking these compliments excessive. Peele has some command of imagery, but in every other quality it seems to me that he has scarce any claim to honor; and I doubt if there are three lines together in any of his plays that could be mistaken for Shakspeare's. His *Edward I.* is a gross tissue of absurdity, with some facility of language, but nothing truly good. It has also the fault of grossly violating historic truth, in a hideous misrepresentation of the virtuous *Eleanor of Castile*; probably from the base motive of rendering the Spanish nation odious to the vulgar. This play, which is founded on a ballad equally false, is referred to the year 1593. The versification of Peele is much inferior to that of Marlowe; and, though sometimes poetical, he seems rarely dramatic.

32. A third writer for the stage in this period is Robert Greene, whose "*Friar Bacon and Friar Bungay*"^{Greene.} may probably be placed about the year 1590. This comedy, though savoring a little of the old school, contains easy and spirited versification, superior to Peele, and, though not so energetic as that of Marlowe, reminding us perhaps more frequently of Shakspeare.² Greene succeeds pretty well in that florid and gay style, a little redundant in images, which Shakspeare frequently gives to his princes and courtiers, and which renders some unimpassioned scenes in his historic plays effective and brilliant. There is great talent shown, though upon a very strange canvas, in Greene's

¹ Specimens of English Poetry, i. 140. Hawkins says of three lines in Peele's *David and Bethsabe*, that they contain a metaphor worthy of *Æschylus*:—

"At him the thunder shall discharge his bolt,

And his fair spouse with bright and fery wings

Sit ever burning on his hateful bones."

It may be rather *Æschylean*, yet I cannot much admire it. Peele seldom attempts such flights. "His genius was not boldly original; but he had an elegance of fancy, a gracefulness of expression, and a melody of versification, which, in the earlier part of his career, was scarcely approached."—Collier, iii. 191

² "Greene, in facility of expression and in the flow of his blank verse, is not to be placed below his contemporary Peele. His usual fault, more discoverable in his plays than in his poems, is an absence of simplicity; but his pedantic classical references, frequently without either taste or discretion, he had in common with the other scribbling scholars of the time. It was Shakspeare's good fortune to be in a great degree without the knowledge, and therefore, if on no other account, without the defect."—Collier, iii. 153. Tickel gives him credit for "a happy talent, a clear spirit, and a lively imagination, which characterize all his writings."—Collier, iii. 143.

"Looking Glass for London and England." His angry allusion to Shakspeare's plagiarism is best explained by supposing that he was himself concerned in the two old plays which had been converted into the second and third parts of Henry VI.¹ In default of a more probable claimant, I have sometimes been inclined to assign the first part of Henry VI. to Greene. But those who are far more conversant with the style of our dramatists do not suggest this; and we are evidently ignorant of many names, which might have ranked not discreditably by the side of these tragedians. The first part, however, of Henry VI. is, in some passages, not unworthy of Shakspeare's earlier days, nor, in my judgment, unlike his style; nor in fact do I know any one of his contemporaries who could have written the scene in the Temple Garden. The light touches of his pencil have ever been still more inimitable, if possible, than its more elaborate strokes.²

33. We can hardly afford time to dwell on several other writers anterior to Shakspeare. Kyd, whom Mr. Collier places, as a writer of blank verse, next to Marlowe,³ Lodge,⁴ Lilly, Nash, Hughes, and a few

¹ Mr. Collier says, iii. 146, Greene may possibly have had a hand in the True History of Richard, Duke of York. But why possibly? when he claims it, if not in express words, yet so as to leave no doubt of his meaning. See the note in p. 377.

In a poem written on Greene in 1594 are these lines:—

"Green is the pleasing object of an eye;
Greene pleased the eyes of all that look'd
upon him:
Green is the ground of every painter's
die;
Greene gave the ground to all that wrote
upon him:
Nay, more, the men that so eclipsed his
fame
Purloin'd his plumes; can they deny
the same?"

This seems an allusion to Greene's own metaphor, and must be taken for a covert attack on Shakspeare, who had by this time pretty well eclipsed the fame of Greene.

² "These three gifted men" (Peele, Greene, and Marlowe), says their late editor, Mr. Dyce (Peele's Works, preface, xxxv.), "though they often present to us pictures that in design and coloring outrage the truth of nature, are the earliest of our tragic writers who exhibit any just delineation of the workings of passion;

and their language, though now swelling into bombast, and now sinking into meanness, is generally rich with poetry, while their versification, though somewhat monotonous, is almost always flowing and harmonious. They as much excel their immediate predecessors as they are themselves excelled by Shakspeare." Not quite as much.

³ Collier, iii. 207. Kyd is author of Jeronimo, and of the Spanish Tragedy, a continuation of the same story. Shakspeare has selected some of their absurdities for ridicule, and has left an abundant harvest for the reader. Parts of the Spanish Tragedy, Mr. C. thinks, "are in the highest degree pathetic and interesting." This perhaps may be admitted, but Kyd is not, upon the whole, a pleasing dramatist.

⁴ Lodge, one of the best poets of the age, was concerned, jointly with Greene, in the Looking Glass for London. In this strange performance, the prophet Hoses is brought to Nineveh; and the *dramatis personæ*, as far as they are serious, belong to that city; but all the farcical part relates to London. Of Lodge, Mr. C. says that he is "second to Kyd in vigor and boldness of conception; but as a drawer of character, so essential a part of dramatic poetry, he unquestionably has the advantage." — iii. 214.

more, have all some degree of merit. Nor do the anonymous tragedies, some of which were formerly ascribed to Shakspeare, and which even Schlegel, with less acuteness of criticism than is usual with him, has deemed genuine, always want a forcible delineation of passion, and a vigorous strain of verse, though not kept up for many lines. Among these are specimens of the domestic species of tragic drama, drawn probably from real occurrences, such as *Arden of Feversham* and the *Yorkshire Tragedy*; the former of which especially has very considerable merit. Its author, I believe, has not been conjectured; but it may be referred to the last decade of the century.¹ Another play of the same kind, *A Woman killed with Kindness*, bears the date of 1600, and is the earliest production of a fertile dramatist, Thomas Heywood. The language is not much raised above that of comedy; but we can hardly rank a tale of guilt, sorrow, and death, in that dramatic category. It may be read with interest and approbation at this day; being quite free from extravagance either in manner or language, the besetting sin of our earlier dramatists, and equally so from buffoonery. The subject resembles that of Kotzebue's drama, *The Stranger*, but is managed with a nobler tone of morality. It is true that Mrs. Frankfort's immediate surrender to her seducer, like that of Beaumelé in the *Fatal Dowry*, makes her contemptible; but this, though it might possibly have originated in the necessity created by the narrow limits of theatrical time, has the good effect of preventing that sympathy with her guilt which is reserved for her penitence.

34. Of William Shakspeare,² whom, through the mouths of

¹ The murder of *Arden of Feversham* occurred under Edward VI.; but the play was published in 1592. The impression made by the story must have been deep, to produce a tragedy so long afterwards. It is said by Mr. Collier, that Professor Tieck has inclined to think *Arden of Feversham* a genuine work of Shakspeare. I cannot but venture to suspect, that, if this distinguished critic were a native, he would discern such differences of style as render this hypothesis improbable. The speeches in *Arden of Feversham* have spirit and feeling; but there is none of that wit, that fertility of analogical imagery, which the worst plays of Shakspeare display. The language is also more plain and perspicuous than we ever find in him, especially on a subject so full of passion.

Mr. Collier discerns the hand of Shakspeare in the *Yorkshire Tragedy*, and thinks that "there are some speeches which could scarcely have proceeded from any other pen."—Collier, iii. 51. It was printed with his name in 1608; but this, which would be thought good evidence in most cases, must not be held sufficient. It is impossible to explain the grounds of internal persuasion in these nice questions of aesthetic criticism; but I cannot perceive the hand of Shakspeare in any of the anonymous tragedies.

² Though I shall not innovate in a work of this kind, not particularly relating to Shakspeare, I must observe, that Sir Frederick Madden has offered very specious reasons (in the *Archæologia*, vol. xxvi.) for believing that the poet and his

those whom he has inspired to body forth the modifications of his immense mind, we seem to know better than any human writer, it may be truly said that we scarcely know any thing. We see him, so far as we do see him, not in himself, but in a reflex image from the objectivity in which he was manifested: he is Falstaff and Mercutio and Malvolio and Jaques and Portia and Imogen and Lear and Othello; but to us he is scarcely a determined person, a substantial reality of past time, the man Shakspeare. The two greatest names in poetry are to us little more than names. If we are not yet come to question his unity, as we do that of "the blind old man of Scio's rocky isle," an improvement in critical acuteness doubtless reserved for a distant posterity, we as little feel the power of identifying the young man who came up from Stratford, was afterwards an indifferent player in a London theatre, and retired to his native place in middle life, with the author of Macbeth and Lear, as we can give a distinct historic personality to Homer. All that insatiable curiosity and unwearied diligence have hitherto detected about Shakspeare serves rather to disappoint and perplex us than to furnish the slightest illustration of his character. It is not the register of his baptism, or the draft of his will, or the orthography of his name, that we seek. No letter of his writing, no record of his conversation, no character of him drawn with any fulness by a contemporary, has been produced.¹

35. It is generally supposed that he settled in London about 1587, being then twenty-three years old. For some time afterwards, we cannot trace him distinctly. Venus and Adonis, published in 1593, he describes, in his dedication to Lord Southampton, as "the first

His first writings for the stage.

family spell their name *Shaksperre*, and that there are, at least, no exceptions in his own autographs, as has commonly been supposed. A copy of Florio's translation of Montaigne, a book which he had certainly read (see Malone's note on *Tempest*, act ii. scene 1), has been lately discovered with the name *W. Shaksperre* clearly written in it; and there seems no reason to doubt that it is a genuine signature. This book has, very properly, been placed in the British Museum, among the choice *κειμήλια* of that repository.

¹ [I am not much inclined to qualify this paragraph in consequence of the petty circumstances relating to Shakspeare which have been lately brought to light, and

which rather confirm than otherwise what I have said. But I laud the labors of Mr. Collier, Mr. Hunter, and other collectors of such crumbs; though I am not sure that we should not venerate Shakspeare as much, if they had left him undisturbed in his obscurity. To be told that he played a trick to a brother-player in a licentious amour, or that he died of a drunken frolic, as a stupid vicar of Stratford recounts (long after the time) in his diary, does not exactly inform us of the man who wrote *Lear*. If there was a Shakspeare of earth, as I suspect, there was also one of heaven; and it is of him that we desire to know something. — 1842.]

heir of his invention." It is, however, certain that it must have been written some years before, unless we take these words in a peculiar sense: for Greene, in his *Groat's Worth of Wit*, 1592, alludes, as we have seen, to Shakspeare as already known among dramatic authors. It appears by this passage, that he had converted the two plays on the wars of York and Lancaster into what we read as the second and third parts of Henry VI. What share he may have had in similar repairs of the many plays then represented cannot be determined. It is generally believed that he had much to do with the tragedy of *Pericles*, which is now printed among his works, and which external testimony, though we should not rely too much on that as to Shakspeare, has assigned to him; but the play is full of evident marks of an inferior hand.¹ Its date is unknown: Drake supposes it to have been his earliest work, rather from its inferiority than on any other ground. *Titus Andronicus* is now by common consent denied to be, in any sense, a production of Shakspeare: very few passages, I should think not one, resemble his manner.²

36. The *Comedy of Errors* may be presumed, by an allusion it contains, to have been written before the sub-
Comedy of Errors.
mission of Paris to Henry IV. in 1594, which nearly put an end to the civil war.³ It is founded on a very popular subject. This furnishes two extant comedies of Plautus; a translation from one of which, the *Mensœchmi*, was represented in Italy earlier than any other play. It had been already, as Mr. Collier thinks, brought upon the stage in England; and another play, later than the *Comedy of Errors*, has been reprinted by Steevens. Shakspeare himself was so well pleased with the idea, that he has returned to it in *Twelfth Night*. Notwithstanding the opportunity which these mistakes of identity furnish for ludicrous situations, and for carrying on a complex plot, they are

¹ Malone, in a dissertation on the tragedy of *Pericles*, maintained that it was altogether an early work of Shakspeare. Steevens contended that it was a production of some older poet, improved by him; and Malone had the candor to own that he had been wrong. The opinion of Steevens is now general. Drake gives the last three acts, and part of the former, to Shakspeare; but I can hardly think his share is by any means so large.

² Notwithstanding this internal evi-

dence, Meres, so early as 1598, enumerates *Titus Andronicus* among the plays of Shakspeare, and mentions no other but what is genuine. Drake, ii. 267. But, in criticism of all kinds, we must acquire a dogged habit of resisting testimony, when *res ipsa per se occurrat* to the contrary.

³ Act iii. scene 2. Some have judged the play from this passage to be written as early as 1591, but on precarious grounds.

not very well adapted to a dramatic effect, not only from the manifest difficulty of finding performers quite alike, but because, were this overcome, the audience must be in as great embarrassment as the represented characters themselves. In the Comedy of Errors there are only a few passages of a poetical vein, yet such perhaps as no other living dramatist could have written: but the story is well invented and well managed; the confusion of persons does not cease to amuse; the dialogue is easy and gay beyond what had been hitherto heard on the stage; there is little buffoonery in the wit, and no absurdity in the circumstances.

37. The Two Gentlemen of Verona ranks above the Comedy of Errors, though still in the third class of Shakspeare's plays. It was probably the first English comedy in which characters are drawn from social life, at once ideal and true: the cavaliers of Verona and their lady-loves are graceful personages, with no transgression of the probabilities of nature; but they are not exactly the real men and women of the same rank in England. The imagination of Shakspeare must have been guided by some familiarity with romances before it struck out this comedy. It contains some very poetical lines. Though these two plays could not give the slightest suspicion of the depth of thought which Lear and Macbeth were to display, it was already evident that the names of Greene, and even Marlowe, would be eclipsed without any necessity for purloining their plumes.

38. Love's Labor Lost is generally placed, I believe, at the bottom of the list. There is indeed little interest in the fable, if we can say that there is any fable at all; but there are beautiful coruscations of fancy, more original conception of character than in the Comedy of Errors, more lively humor than in the Gentlemen of Verona, more symptoms of Shakspeare's future powers as a comic writer than in either. Much that is here but imperfectly developed came forth again in his later plays, especially in *As you Like It*, and *Much Ado about Nothing*. The *Taming of the Shrew* is the only play, except *Henry VI.*, in which Shakspeare has been very largely a borrower. The best parts are certainly his; but it must be confessed that several passages for which we give him credit, and which are very amusing, belong to his unknown predecessor. The ori-

ginal play, reprinted by Steevens, was published in 1594.¹ I do not find so much genius in the Taming of the Shrew as in Love's Labor Lost; but, as an entire play, it is much more complete.

39. The beautiful play of *Midsummer Night's Dream* is placed by Malone as early as 1592: its superiority to those we have already mentioned affords some presumption that it was written after them. But it evidently belongs to the earlier period of Shakspeare's genius; poetical, as we account it, more than dramatic; yet rather so because the indescribable profusion of imaginative poetry in this play overpowers our senses till we can hardly observe any thing else, than from any deficiency of dramatic excellence. For in reality the structure of the fable, consisting as it does of three if not four actions, very distinct in their subjects and personages, yet wrought into each other without effort or confusion, displays the skill, or rather instinctive felicity, of Shakspeare, as much as in any play he has written. No preceding dramatist had attempted to fabricate a complex plot; for low comic scenes, interspersed with a serious action upon which they have no influence, do not merit notice. The *Menæchmi* of Plautus had been imitated by others as well as by Shakspeare; but we speak here of original invention.

40. The *Midsummer Night's Dream* is, I believe, altogether original in one of the most beautiful conceptions that ever visited the mind of a poet,—the fairy machinery. A few before him had dealt in a vulgar and clumsy manner with popular superstitions; but the sportive, beneficent, invisible population of the air and earth, long since established in the creed of childhood, and of those simple as children, had never for a moment been blended with "human mortals" among the personages of the drama. Lilly's *Maid's Metamorphosis* is probably later than this play of Shakspeare, and was not published till 1600.² It is unnecessary to observe, that the fairies of Spenser, as he has dealt with them, are wholly of a different race.

¹ Mr. Collier thinks that Shakspeare had nothing to do with any of the scenes where Katherine and Petruchio are not introduced. The underplot resembles, he says, the style of Haughton, author of a comedy

called *Englishmen for my Money*, iii. 78.

² Collier, iii. 185. Lilly had, however, brought fairies, without making them speak, into some of his earlier plays. *Ibid.*

41. The language of *Midsummer Night's Dream* is equally novel with the machinery. It sparkles in perpetual brightness with all the hues of the rainbow, yet there is nothing overcharged or affectedly ornamented. Perhaps no play of Shakspeare has fewer blemishes, or is from beginning to end in so perfect keeping; none in which so few lines could be erased, or so few expressions blamed. His own peculiar idiom, the dress of his mind, which began to be discernible in the *Two Gentlemen of Verona*, is more frequently manifested in the present play. The expression is seldom obscure; but it is never in poetry, and hardly in prose, the expression of other dramatists, and far less of the people. And here, without reviving the debated question of Shakspeare's learning, I must venture to think that he possessed rather more acquaintance with the Latin language than many believe. The phrases, unintelligible and improper, except in the sense of their primitive roots, which occur so copiously in his plays, seem to be unaccountable on the supposition of absolute ignorance. In the *Midsummer Night's Dream* these are much less frequent than in his later dramas. But here we find several instances. Thus, "things base and vile, holding no *quantity*," for value; rivers, that "have overborn their *continents*," the *continente ripa* of Horace; "*compact* of imagination;" "something of great *constancy*," for consistency; "sweet *Pyramus translated* there;" "the law of Athens, which by no means we may *extenuate*." I have considerable doubts whether any of these expressions would be found in the contemporary prose of Elizabeth's reign, which was less overrun by pedantry than that of her successor; but, could authority be produced for Latinisms so forced, it is still not very likely that one who did not understand their proper meaning would have introduced them into poetry. It would be a weak answer, that we do not detect in Shakspeare any imitations of the Latin poets. His knowledge of the language may have been chiefly derived, like that of schoolboys, from the dictionary, and insufficient for the thorough appreciation of their beauties. But, if we should believe him well acquainted with Virgil or Ovid, it would be by no means surprising that his learning does not display itself in imitation. Shakspeare seems now and then to have a tinge on his imagination from former passages; but he never designedly imitates, though, as we have seen, he has sometimes adopted.

The streams of invention flowed too fast from his own mind to leave him time to accommodate the words of a foreign language to our own. He knew that to create would be easier and pleasanter and better.¹

42. The tragedy of Romeo and Juliet is referred by Malone to the year 1596. Were I to judge by internal evidence, I should be inclined to date this play before the *Midsummer Night's Dream*: the great frequency of rhymes; the comparative absence of Latinisms; the want of that thoughtful philosophy, which, when it had once germinated in Shakspeare's mind, never ceased to display itself; and several of the faults that juvenility may best explain and excuse, — would justify this inference.

43. In one of the Italian novels to which Shakspeare had frequently recourse for his fable, he had the good fortune to meet with this simple and pathetic subject. What he found he has arranged with great skill. The incidents in *Romeo and Juliet* are rapid, various, unintermitting in interest, sufficiently probable, and tending to the catastrophe. The most regular dramatist has hardly excelled one writing for an infant and barbarian stage. It is certain that the observation of the unity of time, which we find in this tragedy, unfashionable as the name of unity has become in our criticism, gives an intensesness of interest to the story, which is often diluted and dispersed in a dramatic history. No play of Shakspeare is more frequently represented, or honored with more tears.

44. If, from this praise of the fable, we pass to other considerations, it will be more necessary to modify our eulogies. It has been said above of the *Midsummer Night's Dream*, that none of Shakspeare's plays have fewer blemishes. We can by no means repeat this commendation of *Romeo and Juliet*. It may be said, rather, that few, if any, are more open to reasonable censure; and we are almost equally struck by its excellences and its defects.

¹ The celebrated essay by Farmer on the learning of Shakspeare put an end to such notions as we find in Warburton and many of the older commentators, that he had imitated Sophocles, and I know not how many Greek authors. Those indeed who agree with what I have said in a former chapter, as to the state of learning under Elizabeth, will not think it probable that Shakspeare could have acquired any knowledge of Greek. It was not a part of such education as he received. The case of Latin is different: we know that he was at a grammar school, and could hardly have spent two or three years there without bringing away a certain portion of the language.

45. Madame de Staël has truly remarked, that in Romeo and Juliet we have, more than in any other tragedy, the mere passion of love; love, in all its vernal promise, full of hope and innocence, ardent beyond all restraint of reason, but tender as it is warm. The contrast between this impetuosity of delirious joy, in which the youthful lovers are first displayed, and the horrors of the last scene, throws a charm of deep melancholy over the whole. Once alone, each of them, in these earlier moments, is touched by a presaging fear: it passes quickly away from them, but is not lost on the reader. To him there is a sound of despair in the wild effusions of their hope, and the madness of grief is mingled with the intoxication of their joy. And hence it is, that, notwithstanding its many blemishes, we all read and witness this tragedy with delight. It is a symbolic mirror of the fearful realities of life, where "the course of true love" has so often "not run smooth," and moments of as fond illusion as beguiled the lovers of Verona have been exchanged, perhaps as rapidly, not indeed for the dagger and the bowl, but for the many-headed sorrows and sufferings of humanity.

46. The character of Romeo is one of excessive tenderness. His first passion for Rosaline, which no vulgar poet would have brought forward, serves to display a constitutional susceptibility. There is indeed so much of this in his deportment and language, that we might be in some danger of mistaking it for effeminacy, if the loss of his friend had not aroused his courage. It seems to have been necessary to keep down a little the other characters, that they might not overpower the principal one; and though we can by no means agree with Dryden, that, if Shakspeare had not killed Mercutio, Mercutio would have killed him, there might have been some danger of his killing Romeo. His brilliant vivacity shows the softness of the other a little to a disadvantage. Juliet is a child, whose intoxication in loving and being loved whirls away the little reason she may have possessed. It is, however, impossible, in my opinion, to place her among the great female characters of Shakspeare's creation.

47. Of the language of this tragedy what shall we say?

The language. It contains passages that every one remembers, that are among the nobler efforts of Shakspeare's poetry, and many short and beautiful touches of his proverbial sweet-

ness. Yet, on the other hand, the faults are in prodigious number. The conceits, the phrases that jar on the mind's ear, if I may use such an expression, and interfere with the very emotion the poet would excite, occur at least in the first three acts without intermission. It seems to have formed part of his conception of this youthful and ardent pair, that they should talk irrationally. The extravagance of their fancy, however, not only forgets reason, but wastes itself in frigid metaphors and incongruous conceptions: the tone of Romeo is that of the most bombastic commonplace of gallantry, and the young lady differs only in being one degree more mad. The voice of virgin love has been counterfeited by the authors of many fictions: I know none who have thought the style of Juliet would represent it. Nor is this confined to the happier moments of their intercourse. False thoughts and misplaced phrases deform the whole of the third act. It may be added, that, if not dramatic propriety, at least the interest of the character, is affected by some of Juliet's allusions. She seems, indeed, to have profited by the lessons and language of her venerable guardian; and those who adopt the edifying principle of deducing a moral from all they read, may suppose that Shakspeare intended covertly to warn parents against the contaminating influence of such domestics. These censures apply chiefly to the first three acts; as the shadows deepen over the scene, the language assumes a tone more proportionate to the interest: many speeches are exquisitely beautiful; yet the tendency to quibbles is never wholly eradicated.

48. The plays we have hitherto mentioned, to which one or two more might be added, belong to the earlier class, or, as we might say, to his first manner. In the ^{Second} period of his dramatic life, we should place ^{period of} ~~Shakspeare.~~ his historical plays, and such others as were written before the end of the century, or perhaps before the death of Elizabeth. The Merchant of Venice, As You Like It, and Much Ado about Nothing, are among these. The versification in these is more studied; the pauses more artificially disposed; the rhymes, though not quite abandoned, become less frequent; the language is more vigorous and elevated; the principal characters are more strongly marked, more distinctly conceived, and framed on a deeper insight into mankind. Nothing in the earlier plays can be compared, in

this respect, with the two Richards, or Shylock or Falstaff or Hotspur.

49. Many attempts had been made to dramatize the English chronicles, but, with the single exception of Marlowe's *Edward II.*, so unsuccessfully, that Shakspeare may be considered as almost an original occupant of the field. He followed historical truth with considerable exactness; and in some of his plays, as in that of *Richard II.*, and generally in *Richard III.* and *Henry VIII.*, admitted no imaginary personages, nor any scenes of amusement. The historical plays have had a great effect on Shakspeare's popularity. They have identified him with English feelings in English hearts, and are very frequently read more in childhood, and consequently better remembered, than some of his superior dramas. And these dramatic chronicles borrowed surprising liveliness and probability from the national character and form of government. A prince and a courtier and a slave are the stuff on which the historic dramatist would have to work in some countries; but every class of freemen, in the just subordination without which neither human society, nor the stage, which should be its mirror, can be more than a chaos of huddled units, lay open to the selection of Shakspeare. What he invented is as truly English, as truly historical, in the large sense of moral history, as what he read.

50. The *Merchant of Venice* is generally esteemed the best of Shakspeare's comedies. This excellent play is referred to the year 1597.¹ In the management of the plot, which is sufficiently complex without the slightest confusion or incoherence, I do not conceive that it has been surpassed in the annals of any theatre. Yet there are those who still affect to speak of Shakspeare as a barbarian; and others who, giving what they think due credit to his genius, deny him all judgment and dramatic taste. A comparison of his works with those of his contemporaries — and it is surely to them that we should look — will prove that his judgment is

¹ Meres, in his *Palladis Tamia, or Wit's Treasury*, 1598, has a passage of some value in determining the age of Shakspeare's plays, both by what it contains and by what it omits. "As Plautus and Seneca are accounted the best for comedy and tragedy among the Latins, so Shakspeare among the English is the most excellent in both kinds for the stage: for comedy, wit-

ness his *Gentlemen of Verona*, his *Errors*, his *Love's Labor Lost*, his *Love's Labor Won* [the original appellation of *All's Well that Ends Well*], his *Midsommer Night's Dream*, and his *Merchant of Venice*: for tragedy, his *Richard II.*, his *Richard III.*, *Henry IV.*, *King John*, *Titus Andronicus*, and his *Romeo and Juliet*." — *Drake*, II. 237.

by no means the least of his rare qualities. This is not so remarkable in the mere construction of his fable, though the present comedy is absolutely perfect in that point of view; and several others are excellently managed, as in the general keeping of the characters, and the choice of incidents. If Shakspeare is sometimes extravagant, the Marstons and Middletones are seldom otherwise. The variety of characters in the Merchant of Venice, and the powerful delineation of those upon whom the interest chiefly depends, the effectiveness of many scenes in representation, the copiousness of the wit, and the beauty of the language, it would be superfluous to extol; nor is it our office to repeat a tale so often told as the praise of Shakspeare. In the language there is the commencement of a metaphysical obscurity which soon became characteristic; but it is perhaps less observable than in any later play.

51. The sweet and sportive temper of Shakspeare, though it never deserted him, gave way to advancing years, and to the mastering force of serious thought. What he read we know but very imperfectly; yet, in the last years of this century, when five and thirty summers had ripened his genius, it seems that he must have transfused much of the wisdom of past ages into his own all-combining mind. In several of the historical plays, in the Merchant of Venice, and *As You* especially in *As You Like It*, the philosophic eye, *Like It* turned inward on the mysteries of human nature, is more and more characteristic; and we might apply to the last comedy the bold figure that Coleridge has less appropriately employed as to the early poems, that "the creative power and the intellectual energy wrestle as in a war-embrace." In no other play, at least, do we find the bright imagination and fascinating grace of Shakspeare's youth so mingled with the thoughtfulness of his maturer age. This play is referred with reasonable probability to the year 1600. Few comedies of Shakspeare are more generally pleasing, and its manifold improbabilities do not much affect us in perusal. The brave, injured Orlando, the sprightly but modest Rosalind, the faithful Adam, the reflecting Jaques, the serene and magnanimous Duke, interest us by turns, though the play is not so well managed as to condense our sympathy, and direct it to the conclusion.

52. The comic scenes of Shakspeare had generally been

drawn from novels, and laid in foreign lands. But several of our earliest plays, as has been partly seen, delineate the prevailing manners of English life. None had acquired a reputation which endured beyond their own time, till Ben Jonson, in 1596, produced, at the age of twenty-two, his first comedy, *Every Man in his Humor*; an extraordinary monument of early genius, in what is seldom the possession of youth, a clear and unerring description of human character, various, and not extravagant beyond the necessities of the stage. He had learned the principles of comedy, no doubt, from Plautus and Terence: for they were not to be derived from the moderns at home or abroad: but he could not draw from them the application of living passions and manners; and it would be no less unfair, as Gifford has justly observed, to make *Bobadil* a copy of *Thraso*, than to deny the dramatic originality of *Kitely*.

53. *Every Man in his Humor* is perhaps the earliest of European domestic comedies that deserves to be remembered; for even the *Mandragora* of Machiavel shrinks to a mere farce in comparison.¹ A much greater master of comic powers than Jonson was indeed his contemporary, and, as he perhaps fancied, his rival: but, for some reason, Shakspeare had never yet drawn his story from the domestic life of his countrymen. Jonson avoided the common defect of the Italian and Spanish theatre, the sacrifice of all other dramatic objects to one only, a rapid and amusing succession of incidents: his plot is slight and of no great complexity; but his excellence is to be found in the variety of his characters, and in their individuality, very clearly defined, with little extravagance.

¹ This would not have been approved by a modern literary historian. "Quelle était, avant que Molière parût et même de son temps, la comédie moderne comparable à la *Calandria*, à la *Mandragore*, aux meilleures pièces de l'*Arioste*, à celles de l'*Arctin*, du *Cecchi*, du *Lasca*, du *Bentivoglio*, de *Francesco D'Ambrà*, et de tant d'autres?"—Ginguene, vi. 316. This comes of deciding before we know any thing of the

facts. Ginguéné might possibly be able to read English, but certainly had no sort of acquaintance with the English theatre. I should have no hesitation in replying, that we could produce at least forty comedies, before the age of Molière, superior to the best of those he has mentioned, and perhaps three times that number as good as the worst.

CHAPTER VII

HISTORY OF POLITE LITERATURE IN PROSE, FROM 1550 TO 1800.

SECTION I.

Style of best Italian Writers—Those of France—England.

1. I AM not aware that we can make any great distinction in the character of the Italian writers of this and the ^{Italian} preceding period, though they are more numerous in ^{writers.} the present. Some of these have been already mentioned on account of their subjects. In point of style, to which we now chiefly confine ourselves, Casa is esteemed among ^{Can.} the best.¹ The Galateo is certainly diffuse, but not so languid as some contemporary works; nor do we find in it, I think, so many of the inversions which are common blemishes in the writings of this age. The prose of Tasso ^{Tasso.} is placed by Corniani almost on a level with his poetry for beauty of diction. "We find in it," he says, "dignity, rhythm, elegance, and purity without affectation, and perspicuity without vulgarity. He is never trifling or verbose, like his contemporaries of that century, but endeavors to fill every part of his discourses with meaning."² These praises may be just; but there is a tediousness in the moral essays of Tasso, which, like many other productions of that class, assert what the reader has never seen denied, and distinguish what he is in no danger of confounding.

2. Few Italian writers, it is said by the editors of the voluminous Milan collection, have united equally with Firenzuola the most simple naïveté to a delicate sweetness, that diffuses itself over the heart of the reader. His dialogue on the Beauty of Women ^{Firenzuola. Character of Italian prose.}

¹ Corniani, v. 174. Parini called the Galateo, "Capo d'opere di nostra lingua."

² Corniani, vi. 240.

is reckoned one of the best of his works. It is diffuse, but seems to deserve the praise bestowed upon its language. His translation of the Golden Ass of Apuleius is read with more pleasure than the original. The usual style of Italian prose in this, accounted by some its best age, is elaborate, ornate, yet not to excess, with a rhythmical structure apparently much studied, very rhetorical, and for the most part trivial, as we should now think, in its matter. The style of Machiavel, to which perhaps the reader's attention was not sufficiently called while we were concerned with his political philosophy, is eminent for simplicity, strength, and clearness. It would not be too much to place him at the head of the prose writers of Italy. But very few had the good taste to emulate so admirable a model. "They were apt to presume," says Corniani, "that the spirit of good writing consisted in the artificial employment of rhetorical figures. They hoped to fertilize a soil barren of argument by such resources. They believed that they should become eloquent by accumulating words upon words, and phrases upon phrases, hunting on every side for metaphors, and exaggerating the most trifling theme by frigid hyperboles."¹

3. A treatise on Painting, by Raffaele Borghino, published in 1584, called *Il Riposo*, is highly praised for its style by the Milan editors; but it is difficult for a foreigner to judge so correctly of these delicacies of language, as he may of the general merits of composition. They took infinite pains with their letters, great numbers of which have been collected. Those of Annibal Caro are among the best known;² but Pietro Aretino, Paolo Manuzio, and Bonfadio are also celebrated for their style. The appearance of labor and affectation is still less pleasing in epistolary correspondence than in writings more evidently designed for the public eye; and there will be found abundance of it in these

¹ Corniani, vi. 52.

² It is of no relevancy to the history of literature; but in one of Caro's letters to Bernardo Tasso, about 1544, he censures the innovation of using the third person in addressing a correspondent. "Tutto questo secolo (dice Monsignor de la Casa) è adulator: ognuno che scrive dà de le signorie: ognuno, a chi si scrive, le vuole; e non pure i grandi, ma i mezzani e i plebei quasi aspirano a questi gran nomi, e si tengono anco per affronto, se non gli hanno, e d' errore son notati quelli, che non gli

danno. Cosa, che a me pare stranissima e stomachosa, che habbiamo a parlar con uno, come se fosse un altro, e tutta via in astratto, quasi con la idea di colui, con chi si parla, non con la persona sua propria. Pure l' abuso è già fatto, ed è generale." &c. — lib. i. p. 122 (edit. 1581). I have found the third person used as early as a letter of Paolo Manuzio to Castelvetro in 1548: but, where there was any intimacy with an equal rank, it is not much employed; nor is it always found in that age in letters to men of very high rank from their inferiors.

Italian writers, especially in addressing their superiors. Cicero was a model perpetually before their eyes, and whose faults they did not perceive. Yet perhaps the Italian writings of this period, with their flowing grace, are more agreeable than the sententious antitheses of the Spaniards. Both are artificial; but the efforts of the one are bestowed on diction and cadence, those of the other display a constant strain to be emphatic and profound. What Cicero was to Italy, Seneca became to Spain.

4. An exception to the general character of diffuseness is found in the well-known translation of Tacitus by Davanzati's ^{Tacitus.} This, it has often been said, he has accomplished in fewer words than the original. No one, for the most part, inquires into the truth of what is confidently said, even where it is obviously impossible. But whoever knows the Latin and Italian languages must know that a translation of Tacitus into Italian cannot be made in fewer words. It will be found, as might be expected, that Davanzati has succeeded by leaving out as much as was required to compensate the difference that articles and auxiliary verbs made against him. His translation is also censured by Corniani,¹ as full of obsolete terms and Florentine vulgarisms.

5. We can place under no better head than the present that lighter literature, which, without taking the form of romance, endeavors to amuse the reader by fanciful invention and gay remark. The Italians have much of this; but it is beyond our province to enumerate productions of no great merit or renown. Jordano Bruno's celebrated ^{Jordano Bruno.} Spaccio della Bestia Trionfante is one of this class. Another of Bruno's light pieces is entitled *La Cabala del Cavallo Pegaseo, con l' Aggiunta de l' Asino Cillenico*. This has more profaneness in it than the *Spaccio della Bestia*. The latter, as is well known, was dedicated to Sir Philip Sidney; as was also another little piece, *Gli Eroi Furori*. In this he has a sonnet addressed to the English ladies: "Dell' Inghilterra o Vaghe Ninfe e Belle;" but ending, of course, with a compliment, somewhat at the expense of these beauties, to "l' unica Diana, Qual' è trà voi quel, che trà gl' astri il sole." It had been well for Bruno if he had kept himself under the protection of Diana. Thus "chaste beams of that watery

¹ vi. 58.

moon" were less scorching than the fires of the Inquisition.

6. The French generally date the beginning of an easy and natural style in their own language from the publication of James Amyot's translation of Plutarch in 1559. Some earlier writers, however, have been mentioned in another place, and perhaps some might have been added. The French style of the sixteenth century is for the most part diffuse, endless in its periods, and consequently negligent of grammar: but it was even then lively and unaffected, especially in narration; the memoirs of that age being still read with pleasure. Amyot, according to some, knew Greek but indifferently, and was perhaps on that account a better model of his own language; but, if he did not always render the meaning of Plutarch, he has made Plutarch's reputation, and that, in some measure, of those who have taken Plutarch for their guide. It is well known how popular, more perhaps than any other ancient, this historian and moralist has been in France; but it is through Amyot that he has been read. The style of his translator, abounding with the native idiom, and yet enriching the language, not at that time quite copious enough for its high vocation in literature, with many words which usage and authority have recognized, has always been regarded with admiration, and by some, in the prevalence of a less natural taste, with regret. It is in French prose what that of Marot is in poetry; and suggests, not an uncultivated simplicity, but the natural grace of a young person, secure of appearing to advantage, but not at bottom indifferent to doing so. This *naïveté*, a word which, as we have neither naturalized in orthography nor translated it, I must adopt, has ever since been the charm of good writing in France. It is, above all, the characteristic of one who may justly be called the disciple of Amyot, and who extols him above all other writers in the language,—Montaigne. The fascination of Montaigne's manner is acknowledged by all who read him; and with a worse style, or one less individually adapted to his character, he would never have been the favorite of the world.¹

7. In the Essays of Montaigne, a few passages occur of striking though simple eloquence. But it must be admitted,

¹ See the articles on Amyot in Baillet, *selle*; Préface aux Œuvres de Pascal, par iv. 428; Bayle; La Harpe; Biogr. Univer- Neufchâteau.

that the familiar idiomatic tone of Amyot was better fitted to please than to awe, to soothe the mind than to ^{Montaigne;} excite it, to charm away the cares of the moment than ^{Du Vair.} to impart a durable emotion. It was also so remote from the grand style which the writings of Cicero and the precepts of rhetoric had taught the learned world to admire, that we cannot wonder to find some who sought to model their French by a different standard. The only one of these, so far as I am aware, that falls within the sixteenth century, is Du Vair, a man not less distinguished in public life than in literature; having twice held the seals of France under Louis XIII. "He composed," says a modern writer, "many works, in which he endeavored to be eloquent; but he fell into the error, at that time so common, of too much wishing to Latinize our mother-tongue. He has been charged with fabricating words, such as *sponson*, *cogitation*, *contumélie*, *dilucidité*, *contemnement*,"¹ &c. Notwithstanding these instances of bad taste, which, when collected, seem more monstrous than as they are dispersed in his writings, Du Vair is not devoid of a flowing eloquence, which, whether perfectly congenial to the spirit of the language or not, has never wanted its imitators and admirers, and those very successful and brilliant, in French literature.² It was, of course, the manner of the bar and of the pulpit, after the pulpit laid aside its buffoonery, far more than that of Amyot and Montaigne.

8. It is not in my power to communicate much information

¹ Neufhâteau, in Préface à Pascal, p. 181. Bouterwek, v. 326, praises Du Vair; but he does not seem to favorite with his compatriot critics.

² "Du Vair's *Essay de la Constance et Consolations es Malheurs Publiques*, of which the first edition is in 1594, furnishes some eloquent declamation in a style unlike that of Amyot. "Reprenez en votre mémoire l'histoire de toute l'antiquité; et quand vous trouverez un magistrat qui aura eu grand crédit envers un peuple, ou auprès d'un prince, et qui se sera voulu comporter vertueusement, dites hardiment: Je gage que cestui-ci a été banni, que cestui-ci a été tué, que cestui-ci a été empoisonné. A Athènes, Aristides, Themistocles, et Phocion; à Rome, infinis desquels je laisse les noms pour n'emplir le papier, me contentant de Camille, Scipion, et Cicéron pour l'antiquité, de Papinien pour les temps des empereurs Romains, et de Boèce sous les Gots. Mais pourquoi le prenons-nous si haut? Qui avons-nous

vu de notre siècle tenir les sceaux de France, qui n'ait été mis en cette charge, pour en être déjeté avec contumélie? Celui qui auroit vu M. le Chancelier Ollivier, ou M. le Chancelier de l'Hospital, partir de la cour pour se retirer en leurs maisons, n'auroit jamais envié de tels honneurs, ni de tels charges. Imaginez vous ces braves et vénérables vieillards, esquels reluisoient toutes sortes de vertus, et esquels entre une infinité de grandes parties vous n'eussiez sçu que choisir, remplis d'érudition, consommés es affaires, amateurs de leur patrie, vraiment dignes de telles charges, si le siècle eust été digne d'eux. Après avoir longuement et fidèlement servis la patrie, on leur dressa des querelles d'Allemands, et de fausses accusations pour les bannir des affaires, ou plutôt pour en priver les affaires; comme un navire agité de la conduite de si sages et experts pilotes, afin de le faire plus aisément briser."—p. 78 (édit. 1604).

as to the minor literature of France. One book may be named ^{satire} as being familiarly known, the *Satire Menippée*. ^{Menippe}. The first edition bears the date of 1593, but is said not to have appeared till 1594, containing some allusions to events of that year. It is a satiric on the proceedings of the League, who were then masters of Paris: and has commonly been ascribed to Leroy, canon of Rouen, though Pussierat, Pignon, Racin, and others are said to have had some share in it. This book is historically curious: but I do not perceive that it displays any remarkable degree of humor or invention. The truth appears so much throughout, that it cannot be ranked among works of fiction.

3. In the scanty and obscure productions of the English ^{English} press under Edward and Mary, or in the early years ^{years} of Elizabeth, we should search, I conceive, in vain for any elegance or eloquence in writing. Yet there is an increasing expertness and fluency: and the language insensibly rejecting obsolete forms, the manner of our writers is less unpolish'd, and their sense more pointed and perspicuous, than before. Wilson's *Art of Rhetorique* is at least a proof that some knew the merits of a good style, if they did not yet bring their rules to bear on their own language. In Wilson's own manner there is nothing remarkable. The first book ^{Ascham} which can be worth naming at all is *Ascham's Schoolmaster*, published in 1570, and probably written some years before. Ascham is plain and strong in his style, but without grace or warmth: his sentences have no harmony of structure. He stands, however, as far as I have seen, above all other writers in the first half of the queen's reign. The best of these, like Reginald Scot, express their meaning well, but with no attempt at a rhythmical structure or figurative language: they are not bad writers, because their solid sense is aptly conveyed to the mind; but they are not good, because they have little selection of words, and give no pleasure by means of style. Puttenham is perhaps the first who wrote a well-measured prose: in his *Art of English Poesie*, published in 1586, he is elaborate, studious of elevated and chosen expression, and rather diffuse, in the manner of the Italians of the sixteenth century, who affected that fulness of style, and whom he probably

¹ Biogr. Univ. art. "Leroy;" Vignoul-Marrville, l. 197.

meant to imitate. But in these later years of the queen, when almost every one was eager to be distinguished for sharp wit or ready learning, the want of good models of writing in our own language gave rise to some perversion of the public taste. Thoughts and words began to be valued, not as they were just and natural, but as they were removed from common apprehension, and most exclusively the original property of those who employed them. This in poetry showed itself in affected conceits, and in prose led to the pedantry of recondite mythological allusion, and of a Latinized phraseology.

10. The most remarkable specimen of this class is the *Euphues of Lilly*; a book of little value, but which *Euphues of Lilly* deserves notice on account of the influence it is recorded to have had upon the court of Elizabeth; an influence also over the public taste, which is manifested in the literature of the age.¹ It is divided into two parts, having separate titles: the first, "*Euphues, the Anatomy of wit*;" the second, "*Euphues and his England*." This is a very dull story of a young Athenian, whom the author places at Naples in the first part, and brings to England in the second: it is full of dry commonplaces. The style, which obtained celebrity, is antithetical and sententious to affectation; a perpetual effort, with no adequate success, rendering the book equally disagreeable and ridiculous, though it might not be difficult to find passages rather more happy and ingenious than the rest. The following specimen is taken at random; and, though sufficiently characteristic, is perhaps rather unfavorable to Lilly, as a little more affected and empty than usual:—

11. "The sharpest north-east wind, my good Euphues, doth never last three days; tempests have but a short time; and the more violent the thunder is, the less permanent it is. In the like manner, it falleth out with jars and carpings of friends, which, begun in a moment, are ended in a moment. Necessary it is, that among friends there should be some thwarting; but, to continue in anger, not convenient: the camel first troubleth the water before he drink; the frankincense is burned before it smell; friends are tried before they be

¹ [*Euphues*, Mr. Collier thinks, was published early in 1579: Malone had a copy of that year, which he took to be the second edition. Watts refers the first edition to 1580.—1842.]

trusted, lest, shining like the carbuncle, as though they had fire, they be found, being touched, to be without fire. Friendship should be like the wine which Homer, much commending, called Maroneum, whereof one pint being mingled with five quarts of water, yet it keepeth his old strength and virtue, not to be qualified by any discourtesy. Where salt doth grow, nothing else can breed; where friendship is built, no offence can harbor. Then, Euphues, let the falling-out of friends be the renewing of affection, that in this we may resemble the bones of the lion, which, lying still and not moved, begin to rot; but, being stricken one against another, break out like fire, and wax green."

12. "The lords and gentlemen in that court (of Elizabeth) are also an example," he says in a subsequent passage, "for all others to follow, — true types of nobility, the only stay and staff of honor; brave courtiers, stout soldiers, apt to revel in peace, and ride in war. In fight fierce, not dreading death; in friendship firm, not breaking promise; courteous to all that deserve well, cruel to none that deserve ill. Their adversaries they trust not, — that showeth their wisdom; their enemies they fear not, — that argueth their courage. They are not apt to proffer injuries, not fit to take any; loath to pick quarrels, but longing to revenge them." Lilly pays great compliments to the ladies for beauty and modesty, and overloads Elizabeth with panegyric. "Touching the beauty of this prince, her countenance, her majesty, her personage, I cannot think that it may be sufficiently commended, when it cannot be too much marvelled at: so that I am constrained to say, as Praxiteles did when he began to paint Venus and her son, who doubted whether the world could afford colors good enough for two such fair faces, and I whether my tongue can yield words to blaze that beauty, the perfection whereof none can imagine; which, seeing it is so, I must do like those that want a clear sight, who, being not able to discern the sun in the sky, are enforced to behold it in the water."

13. It generally happens, that a style devoid of simplicity, when first adopted, becomes the object of admiration for its imagined ingenuity and difficulty; and that of Euphues was well adapted to a pedantic generation, who valued nothing higher than far-fetched allusions and sententious precepts. All the ladies of the time, we are told, were Lilly's scholars; "she who spoke not Euphuism

being as little regarded at court as if she could not speak French." "His invention," says one of his editors, who seems well worthy of him, "was so curiously strung, that Elizabeth's court held his notes in admiration."¹ Shakespeare has ridiculed this style in *Love's Labor Lost*, and Jonson in *Every Man out of his Humor*; but, as will be seen on comparing the extracts I have given above with the language of *Holofernes* and *Fastidious Brisk*, a little in the tone of caricature, which Sir Walter Scott has heightened in one of his novels, till it bears no great resemblance to the real Euphuus. I am not sure that Shakespeare has never caught the Euphuistic style, when he did not intend to make it ridiculous, especially in some speeches of Hamlet.

14. The first good prose-writer, in any positive sense of the word, is Sir Philip Sidney. The *Arcadia* appeared in 1590. It has been said of the author of this famous romance, to which, as such, we shall have soon to revert, that "we may regard the whole literary character of that age as in some sort derived and descended from him, and his work as the fountain from which all the vigorous shoots of that period drew something of their verdure and strength. It was, indeed, the *Arcadia* which first taught to the contemporary writers that inimitable interweaving and contexture of words, that bold and unshackled use and application of them, that art of giving to language, appropriated to objects the most common and trivial, a kind of acquired and adventitious loftiness, and to diction in itself noble and elevated a sort of superadded dignity, that power of ennobling the sentiments by the language, and the language by the sentiments, which so often excites our admiration in perusing the writers of the age of Elizabeth."² This panegyric appears a good deal too strongly expressed; and perhaps the *Arcadia* had not this great influence over the writers of the latter years of Elizabeth, whose age is, in the passage quoted, rather too indefinitely mentioned. We are sometimes apt to mistake an improvement, springing from the general condition of the public mind, for imitation of the one writer who has first displayed the effects of it. Sidney is, as

¹ In *Biogr. Britannica*, art. "Lilly."
VOL. II. 19

² *Retrospective Review*, vol. II. p. 42.

I have said, our earliest good writer; but, if the *Arcadia* had never been published, I cannot believe that Hooker or Bacon would have written worse.

15. Sidney's *Defence of Poesie*, as has been surmised by His Defence of Poesie. his last editor, was probably written about 1581. I should incline to place it later than the *Arcadia*;¹ and he may perhaps allude to himself where he says, "Some have mingled matters heroical and pastoral." This treatise is elegantly composed, with perhaps too artificial a construction of sentences: the sense is good; but the expression is very diffuse, which gives it too much the air of a declamation. The great praise of Sidney in this treatise is, that he has shown the capacity of the English language for spirit, variety, gracious idiom, and masculine firmness. It is worth notice, that, under the word "poesy," he includes such works as his own *Arcadia*, or, in short, any fiction. "It is not rhyming and versing that maketh poesy: one may be a poet without versing, and a versifier without poetry."

16. But the finest, as well as the most philosophical, writer of the Elizabethan period is Hooker. The first Hooker. book of the *Ecclesiastical Polity* is at this day one of the masterpieces of English eloquence. His periods, indeed, are generally much too long and too intricate, but portions of them are often beautifully rhythmical; his language is rich in English idiom without vulgarity, and in words of a Latin source without pedantry; he is more uniformly solemn than the usage of later times permits, or even than writers of that time, such as Bacon, conversant with mankind as well as books, would have reckoned necessary: but the example of ancient orators and philosophers upon themes so grave as those which he discusses may justify the serious dignity from which he does not depart. Hooker is perhaps the first of such, in England, who adorned his prose with the images of poetry: but this he has done more judiciously and with more moderation than others of great name; and we must be bigots in Attic severity before we can object to some of his grand figures of speech. We may praise him also for avoiding the superfluous luxury of quotation; a rock on which the writers of the succeeding age were so frequently wrecked.

¹ [Zouch, quoted in Nicolae's edition of *was written in 1580: and the Defence of Davison's Rhapsody, says the Arcadia Poesie, in 1582. — 1847.*]

17. It must be owned, however, by every one not absolutely blinded by a love of scarce books, that the prose literature of the queen's reign, taken generally, ^{Character of Elizabethan writers.} is but very mean. The pedantic Euphuism of Lilly overspreads the productions which aspire to the praise of politeness; while the common style of most pieces of circumstance, like those of Martin Mar-prelate and his answerers (for there is little to choose in this respect between parties), or of such efforts at wit and satire as came from Greene, Nash, and other worthies of our early stage, is low, and, with few exceptions, very stupid ribaldry. Many of these have a certain utility in the illustration of Shakspeare and of ancient manners, which is neither to be overlooked in our contempt for such trash, nor to be mistaken for intrinsic merit. If it is alleged that I have not read enough of the Elizabethan literature to censure it, I must reply, that, admitting my slender acquaintance with the numberless little books that some years since used to be sold at vast prices, I may still draw an inference from the inability of their admirers, or at least purchasers, to produce any tolerable specimens. Let the labors of Sir Egerton Brydges, the British Bibliographer, the *Censura Literaria*, the *Restituta*,—collections so copious, and formed with so much industry,—speak for the prose of the queen's reign. I would again repeat, that good sense in plain language was not always wanting upon serious subjects: it is to polite writing alone that we now refer.¹ Spenser's dialogue upon the State of Ireland, the *Brief Conceit of English Policy*, and several other tracts, are written as such treatises should be written; but they are not to be counted in the list of eloquent or elegant compositions.

¹ It is not probable that Brydges, a man of considerable taste and judgment, whatever some other pioneers in the same track may have been, would fail to select the best portions of the authors he has so carefully perused. And yet I would almost defy any one to produce five passages in prose from his numerous volumes, so far as the sixteenth century is concerned,

which have any other merit than that of illustrating some matter of fact, or of amusing by their oddity. I have only noted, in traversing that long desert, two sermons by one Edward Dering, preached before the queen (*British Bibliographer*, i. 280 and 281), which show considerably more vigor than was usual in the style of that age.

SECT. II.—ON CRITICISM.

State of Criticism in Italy—Scaliger—Castelvetro—Salviati—In other Countries—England.

18. In the earlier periods with which we have been conversant, criticism had been the humble handmaid of the ancient writers, content to explain, or sometimes aspiring to restore, but seldom presuming to censure, their text, or even to justify the superstitious admiration that modern scholars felt for it. There is, however, a different and far higher criticism, which excites and guides the taste for truth and beauty in works of imagination,—a criticism to which even the great masters of language are responsible, and from which they expect their reward. But, of the many who have sat in this tribunal, a small minority have been recognized as rightful arbiters of the palms they pretend to confer; and an appeal to the public voice has as often sent away the judges in dishonor as confirmed their decision.

19. It is a proof at least of the talents and courage which distinguished Julius Cæsar Scaliger, that he, first of all the moderns (or, if there are exceptions, they must be partial and inconsiderable), undertook to reduce the whole art of verse into system, illustrating and confirming every part by a profusion of poetical literature. His *Poetics* form an octavo of about 900 pages, closely printed. We can give but a slight sketch of so extensive a work. In the first book, he treats of the different species of poems; in the second, of different metres; the third is more miscellaneous, but relates chiefly to figures and turns of phrase; the fourth proceeds with the same subject, but these two are very comprehensive. In the fifth, we come to apply these principles to criticism; and here we find a comparison of various poets one with another, especially of Homer with Virgil. The sixth book is a general criticism on all Latin poets, ancient and modern. The seventh is a kind of supplement to the rest, and seems to contain all the miscellaneous matter that he found himself to have omitted, together with some questions purposely reserved, as he tells us, on account of their difficulty. His comparison of Homer with Virgil is very ela

borate, extending to every simile or other passage wherein a resemblance or imitation can be observed, as well as to the general management of their epic poems. In this comparison, he gives an invariable preference to Virgil, and declares that the difference between these poets is as great as between a lady of rank and the awkward wife of a citizen. Musæus he conceives to be far superior to Homer, according to the testimony of antiquity; and the poem of Hero and Leander, which it does not occur to him to suspect, is the only one in Greek that can be named in competition with Virgil, as he shows by comparison of the said poem with the very inferior effusions of Homer. If Musæus had written on the same subject as Homer, Scaliger does not doubt but that he would have left the Iliad and Odyssey far behind.¹

20. These opinions will not raise Scaliger's taste very greatly in our eyes. But it is not, perhaps, surprising that an Italian, accustomed to the polished effeminacy of modern verse, both in his language and in Latin, should be delighted with the poem of Hero and Leander, which has the sort of charm that belongs to the statues of Bacchus, and soothes the ear with voluptuous harmony, while it gratifies the mind with elegant and pleasing imagery. It is not, however, to be taken for granted, that Scaliger is always mistaken in his judgments on particular passages in these greatest of poets. The superiority of the Homeric poems is rather incontestable in their general effect, and in the vigorous originality of his verse, than in the selection of circumstance, sentiment, or

¹ "Quod si Musæus, ea, quæ Homerus scripsit, scripsisset, longè melius eum scripturum fuisse judicamus."

The following is a specimen of Scaliger's style of criticism, chosen rather for its shortness than any other cause:—

"Ex vicesimo tertio Iliadis transtulit versus illos in comparationem:—

*μύστιγι δ' αἰὲν ἔλαυνε κατωμαδὸν
οἱ δὲ οἱ ἵπποι
ὑψόσ' ἑιρέσθην βίμφα πρήσσοντε
κέλευθον.*

ἱγνολογία multa; et in nostro animata ratio;

"Non tam præcipites bîjugo certamine campum
Corripere, ruantque effusi carcere cur-
rus," &c.

Cum virtutibus horum carminum non est conferenda jejuna illa humilitas; audent præferre tamen grammatici tæmerarii.

Principio, nihil infelicius quam *μύστιγι αἰὲν ἔλαυνεν*. Nam continuatio et æquorum diminuit opinionem, et contemptum facit verberum. Frequentibus intervallis stimuli plus proficiunt. Quod vero admirantur Græculi, pessimum est, *ὑψόσ' ἑιρέσθην*. Extento namque, et, ut militæ loquantur, clauso cursu non subillente opus est. Quare divinus vir, *υψένσιε λαῖ*; hoc enim pro flagro, et *πρæκίπτε*, et *corripere campum*; idque in præterito, ad celeritatem. Et ruunt, quasi in diversa, adeo celeres sunt. Illa vero supra omnem Homerum, *πρῶσι τοῖς ἄλλοις πρῶσι*."—L. v. c. 2.

writings of Bembo. But, soon after the middle of the century, the academies established in many cities, dedicating much time to their native language, began to point out beauties, and to animadvert on defects, beyond the province of grammar. The enthusiastic admiration of Petrarch poured itself forth in tedious commentaries upon every word of every sonnet; one of which, illustrated with the heavy prolixity of that age, would sometimes be the theme of a volume. Some philosophical or theological pedants spiritualized his meaning, as had been attempted before: the absurd paradox of denying the real existence of Laura is a known specimen of their refinements. Many wrote on the subject of his love for her; and a few denied its Platonic purity, which, however, the Academy of Ferrara thought fit to decree. One of the heretics, by name Cresci, ventured also to maintain that she was married; but this probable hypothesis had not many followers.¹

Critical
influence
of the
academies.

23. Meantime, a multitude of new versifiers, chiefly close copyists of the style of Petrarch, lay open to the malice of their competitors, and the strictness of these self-chosen judges of song. A critical controversy that sprang up about 1558 between two men of letters, very prominent in their age, — Annibal Caro and Ludovico Castelvetro, — is celebrated in the annals of Italian literature. The former had published a canzone in praise of the King of France, beginning, —

Dispute of
Caro and
Castelvetro.

“Venite all' ombra de' gran gigli d' oro.”

Castelvetro made some sharp animadversions on this ode, which seems really to deserve a good deal of censure; being in bad taste, turgid, and foolish. Caro replied with the bitterness natural to a wounded poet. In this there might be nothing unpardonable, and even his abusive language might be extenuated at least by many precedents in literary story; but it is imputed to Caro, that he excited the Inquisition against his suspected adversary. Castelvetro had been of the celebrated Academy of Modena, whose alleged inclination to Protestantism had proved, several years before, the cause of its dissolution, and of the persecution which some of its members suffered. Castelvetro, though he had avoided censure at

¹ Crescimbeni, Storia della Volgare Poesia, li. 296-300.

that time, was now denounced about 1560, when the persecution was hottest, to the Inquisition at Rome. He obeyed its summons, but soon found it prudent to make his escape; and reached Chiavenna, in the Grison dominions. He lived several years afterwards in safe quarters, but seems never to have made an open profession of the reformed faith.¹

24. Castelvetro himself is one of the most considerable among the Italian critics; but his taste is often lost in subtlety, and his fastidious temper seems to have sought nothing so much as occasion for censure. His greatest work is a commentary upon the Poetics of Aristotle; and it may justly claim respect, not only as the earliest exposition of the theory of criticism, but for its acuteness, erudition, and independence of reasoning, which disclaims the Stagirite as a master, though the diffuseness usual in that age, and the microscopic subtlety of the writer's mind, may render its perusal tedious. Twining, one of the best critics on the Poetics, has said, in speaking of the Commentaries of Castelvetro, and of a later Italian, Beni, that "their prolixity, their scholastic and trifling subtlety, their useless tediousness of logical analysis, their microscopic detection of difficulties invisible to the naked eye of common sense, and their waste of confutation upon objections made only by themselves, and made on purpose to be confuted, — all this, it must be owned, is disgusting and repulsive. It may sufficiently release a commentator from the duty of reading their works throughout, but not from that of examining and consulting them: for in both these writers, but more especially in Beni, there are many remarks equally acute and solid; many difficulties will be seen clearly stated, and sometimes successfully removed; many things usefully illustrated and clearly explained; and, if their freedom of censure is now and then disgraced by a little disposition to cavil, this becomes almost a virtue when compared with the servile and implicit admiration of Dacier."²

25. Castelvetro, in his censorious humor, did not spare the greatest shades that repose in the laurel groves of Parnassus, nor even those whom national pride had elevated to a level with them. Homer is less blamed than any other; but frequent shafts are levelled at

Castelvetro
on Aristotle's
Poetics.

Severity
of Castelvetro's
criticism.

¹ Muratori, Vita del Castelvetro, 1727; Crescimbeni, li. 431; Tiraboschi, x. 81; p. 18. Ginguéné, vii. 396; Corniani, vi. 61.

² Twining's Aristotle's Poetics, preface.

Virgil, and not always unjustly, if poetry of real genius could ever bear the extremity of critical rigor, in which a monotonous and frigid mediocrity has generally found refuge.¹ In Dante, he finds fault with the pedantry that has filled his poems with terms of science, unintelligible and displeasing to ignorant men, for whom poems are chiefly designed.² Ariosto he charges with plagiarism; laying unnecessary stress on his borrowing some stories, as that of Zerbino, from older books; and even objects to his introduction of false names of kings; since we may as well invent new mountains and rivers, as violate the known truths of history.³ This punctilious cavil is very characteristic of Castelvetro. Yet he sometimes reaches a strain of philosophical analysis, and can by no means be placed in the ranks of criticism below La Harpe; to whom, by his attention to verbal minuteness, as well as by the acrimony and self-confidence of his character, he may in some measure be compared.

26. The Ercolano of Varchi, a series of dialogues, belongs to the inferior but more numerous class of critical ^{Ercolano of} writings, and, after some general observations on ^{Varchi.} Varchi's speech and language as common to men, turns to the favorite theme of his contemporaries, their native idiom. He is one, who, with Bembo, contends that the language should not be called Italian, or even Tuscan, but Florentine; though admitting, that might be expected, that few agree to this except the natives of the city. Varchi had written on the side of Caro, against Castelvetro; and though, upon the whole, he does not speak of the latter, in the Ercolano, with incivility, cannot restrain his wrath at an assertion of the stern critic of Modena, that there were as famous writers in the Spanish and French

¹ One of his censures falls on the minute particularity of the prophecy of Anchises in the sixth Æneid: "Peccando Virgilio nella convenevolezza della profetia, la quale non suole concedere a nomi propri, ne a cose tanto chiare e particolari, ma, tacendo i nomi, suole manifestare le persone, e le loro azioni con figure di parlare alquanto oscure, sì come si vede nelle profetie della scrittura sacra e nell' Alessandra di Licophrone," p. 219 (edit. 1576). This is not unjust in itself; but Castelvetro wanted the candor to own, or comprehensiveness to perceive, that a prophecy of the Roman history, couched in allegories, would have had much less effect on Roman readers.

² "Rendendola massimamente per questa via difficile ad intendere e meno piacente a uomini idioti, per gli quali principalmente si fanno i posmi."—p. 597. But the Comedy of Dante was about as much written for *gl' idioti*, as the Principia of Newton.

³ Castelvetro, p. 212. He objects, on the same principle, to Giraldi Cinthio, that he had chosen a subject for tragedy which never had occurred, nor had been reported to have occurred, and this of royal persons unheard of before: "Il qual peccato di prendere soggetto tale per la tragedia non è da perdonare."—p. 108.

as in the Italian language. Varchi even denies that there was any writer of reputation in the first of these, except Juan de la Mena, and the author of *Amadis de Gaul*. Varchi is now chiefly known as the author of a respectable history, which, on account of its sincerity, was not published till the last century. The prejudice that, in common with some of his fellow-citizens, he entertained in favor of the popular idiom of Florence, has affected the style of his history, which is reckoned both tediously diffuse, and deficient in choice of phrase.¹

27. Varchi, in a passage of the *Ercolano*, having extolled Dante even in preference to Homer, gave rise to a controversy, wherein some Italian critics did not hesitate to point out the blemishes of their countryman. Bulgarini was one of these. Mazzoni undertook the defence of Dante, in a work of considerable length; and seems to have poured out, still more abundantly than his contemporaries, a torrent of philosophical disquisition. Bulgarini replied again to him.² Crescimbeni speaks of these discussions as having been advantageous to Italian poetry.³ The good effects, however, were not very sensibly manifested in the next century.

28. Florence was the chief scene of these critical wars. Cosmo I., the most perfect type of the Prince of Machiavel, sought by the encouragement of literature in this its most innocuous province, as he did by the arts of embellishment, both to bring over the minds of his subjects a forgetfulness of liberty, and to render them unapt for its recovery. The Academy of Florence resounded with the praises of Petrarch. A few seceders from this body established the more celebrated academy, *Della Crusca*, of the *sieve*, whose appellation bespoke the spirit in which they meant to sift all they undertook to judge. They were soon engaged, and with some loss to their fame, in a controversy upon the *Gierusalemme Liberata*. Camillo Pellegrino, a Neapolitan, had published, in 1584, a dialogue on epic poetry, entitled *Il Caraffa*, wherein he gave the preference to Tasso above Ariosto. Though Florence had no peculiar interest in this question, the academicians thought themselves guardians of the elder bard's renown; and Tasso had offended the

Controversy about Dante.

Academy of Florence.

¹ Corniani, vi. 43.

² Id., vi. 260; Ginguéné, vii. 491.

³ *Hist. della Volgar Poesia*, il. 232.

citizens by some reflections in one of his dialogues. The Academy permitted themselves, in a formal reply, to place even Pulci and Boiardo above Tasso. It was easier to vindicate Ariosto from some of Pellegrino's censures, which are couched in the pedantic tone of insisting with the reader that he ought not to be pleased. He has followed Castelvetro in several criticisms. The rules of epic poetry so long observed, he maintains, ought to be reckoned fundamental principles, which no one can dispute without presumption. The Academy answer this well on behalf of Ariosto. Their censures on the Jerusalem apply in part to the characters and incidents, wherein they are sometimes right, in part to the language; many phrases, according to them, being bad Italian, as *pietose* for *pie* in the first line.¹

29. Salviati, a verbose critic, who had written two quarto volumes on the style of Boccaccio, assailed the new epic in two treatises, entitled *L' Infarinato*. Tasso's Apology followed very soon; but it has been sometimes thought that these criticisms, acting on his morbid intellect, though he repelled them vigorously, might have influenced him to that waste of labor, by which, in the last years of his life, he changed so much of his great poem for the worse. The obscurer insects whom envy stirred up against its glory are not worthy to be remembered. The chief praise of Salviati himself is that he laid the foundations of the first classical dictionary of any modern language,—the *Vocabulario della Crusca*.²

30. Bouterwek has made us acquainted with a treatise, in Spanish, on the art of poetry, which he regards as the earliest of its kind in modern literature. It could not be so, according to the date of its publication, which is in 1596: but the author, Alonzo Lopez Pinciano, was physician to Charles V.; and it was therefore

¹ In the second volume of the edition of Tasso at Venice, 1735, the Caraffa of Pellegrino, the Defence of Ariosto by the Academy, Tasso's Apology, and the *Infarinato* of Salviati, are cut into sentences, placed to answer each other like a dialogue. This produces an awkward and unnatural effect, as passages are torn from their context to place them in opposition.

The criticism on both sides becomes infinitely wearisome; yet not more so than much that we find in our modern

reviews, and with the advantage of being more to the purpose, less ostentatious, and with less pretence to eloquence or philosophy. An account of the controversy will be found in Crocimbent, Ginguéné, or Corniani, and more at length in Serassi's *Life of Tasso*.

² Corniani, vi. 204. The Italian literature would supply several more works on criticism, rhetoric, and grammar. Upon all these subjects it was much richer, at this time, than the French or English.

written, in all probability, many years before it appeared from the press. The title is rather quaint, *Philosophia Antiqua Poetica*; and it is written in the form of letters. Pinciano is the first who discovered the *Poetics* of Aristotle, which he had diligently studied, to be a fragment of a larger work, as is now generally admitted. "Whenever Lopez Pinciano," says Bouterwek, "abandons Aristotle, his notions respecting the different poetic styles are as confused as those of his contemporaries; and only a few of his notions and distinctions can be deemed of importance at the present day. But his name is deserving of honorable remembrance; for he was the first writer of modern times who endeavored to establish a philosophic art of poetry; and, with all his veneration for Aristotle, he was the first scholar who ventured to think for himself, and to go somewhat farther than his master."¹ The *Art of Poetry*, by Juan de la Cueva, is a poem of the didactic class, containing some information as to the history of Spanish verse.² The other critical treatises which appeared in Spain about this time seem to be of little importance; but we know by the writings of Cervantes, that the poets of the age of Philip were, as usual, followed by the animal for whose natural prey they are designed, the sharp-toothed and keen-scented critic.

31. France produced very few books of the same class.

The *Institutiones Oratoriæ* of Omer Talon is an elementary and short treatise of rhetoric.³ Baillet and Goujet give some praise to the *Art of Poetry* by Pelletier, published in 1555.⁴ The treatise of Henry Stephens, on the Conformity of the French Language with the Greek, is said to contain very good observations.⁵ But it must be (for I do not recollect to have seen it) rather a book of grammar than of superior criticism. The *Rhetorique Française* of Fouquelin (1555) seems to be little else than a summary of rhetorical figures.⁶ That of Courcelles, in 1557, is not much better.⁷ All these relate rather to prose than to poetry. From the number of versifiers in France, and the popularity of Ronsard and his school, we might have expected a larger

¹ Hist. of Span. Lit., p. 323.

² It is printed entire in the eighth volume of *Parnaso Español*.

³ Gibert, *Maitres de l'Eloquence*, printed in Baillet, viii. 181.

⁴ Baillet, iii. 361; Goujet, iii. 97. Pel-

letier had previously rendered Horace's *Art of Poetry* into French verse, id., 66.

⁵ Baillet, iii. 353.

⁶ Gibert, p. 184.

⁷ *Ibid.*, p. 366.

harvest of critics. Pasquier, in his valuable miscellany, *Les Recherches de la France*, has devoted a few pages to this subject, but not on an extensive or systematic plan; nor can the two *Bibliothèques Françaises*, by La Croix du Maine and Verdier, both published in 1584, though they contain a great deal of information as to the literature of France, with some critical estimates of books, be reckoned in the class to which we are now adverting.

32. Thomas Wilson, afterwards secretary of state, and much employed under Elizabeth, is the author of an *Art of Rhetorique*, dated, in the preface, January, 1553. The rules in this treatise are chiefly from Aristotle, with the help of Cicero and Quintilian; but his examples and illustrations are modern. Warton says that it is the first system of criticism in our language.¹ But, in common use of the word, it is no criticism at all, any more than the treatise of Cicero *de Oratore*: it is what it professes to be, a system of rhetoric in the ancient manner; and, in this sense, it had been preceded by the work of Leonard Cox, which has been mentioned in another place. Wilson was a man of considerable learning, and his *Art of Rhetorique* is by no means without merit. He deserves praise for censuring the pedantry of learned phrases, or, as he calls them, "strange *inkhorn* terms," advising men "to speak as is commonly received;" and he censures also, what was not less pedantic, the introduction of a French or Italian idiom, which the travelled English affected in order to show their politeness, as the scholars did the former to prove their erudition. Wilson had before published an *Art of Logic*.

33. The first English criticism, properly speaking, that I find, is a short tract by Gascoyne, doubtless the poet of that name, published in 1575: "Certain Notes of Instruction concerning the Making of Verse or Rhyme in English." It consists only of ten pages; but the observations are judicious. Gascoyne recommends that the sentence should, as far as possible, be finished at the close of two lines in the couplet measure.² Webbe, author of a *Discourse of English Poetry* (1586), is copious in comparison with Gascoyne, though he stretches but to seventy pages. His taste is better

¹ Hist. of Engl. Poetry, iv. 157.

² Gascoyne, with all the other early English critics, was republished in a collection by Mr. Haslewood in two volumes, 1811 and 1815.

shown in his praise of Spenser for the *Shepherd's Kalendar*, than of Gabriel Harvey for his "reformation of our English verse;" that is, by forcing it into uncouth Latin measures, which Webbe has himself most unhappily attempted.

34. A superior writer to Webbe was George Puttenham, whose *Art of English Poesie*, published in 1589, is a small quarto of 258 pages in three books. It is in many parts very well written, in a measured prose, rather elaborate and diffuse. He quotes occasionally a little Greek. Among the contemporary English poets, Puttenham extols, "for eclogue and pastoral poetry, Sir Philip Sidney and Master Chaloner, and that other gentleman who wrote the late *Shepherd's Kalendar*. For ditty and amorous ode, I find Sir Walter Rawleigh's vein most lofty, insolent [uncommon], and passionate; Master Edward Dyer for elegy most sweet, solemn, and of high conceit; Gascon [Gascoyne] for a good metre and for a plentiful vein; Phaer and Golding for a learned and well-connected verse, specially in translation, clear, and very faithfully answering their author's intent. Others have also written with much facility, but more commendably perhaps, if they had not written so much nor so popularly. But last in recital, and first in degree, is the queen, our sovereign lady, whose learned, delicate, noble muse easily surmounteth all the rest that have written before her time or since, for sense, sweetness, and subtilty, be it in ode, elegy, epigram, or any other kind of poem, heroic or lyric, wherein it shall please her majesty to employ her pen, even by so much odds as her own excellent estate and degree exceedeth all the rest of her most humble vassals."¹ On this it may be remarked, that the only specimen of Elizabeth's poetry, which, as far as I know, remains, is prodigiously bad.² In some passages of Puttenham, we find an approach to the higher province of philosophical criticism.

35. These treatises of Webbe and Puttenham may have been preceded in order of writing, though not of publication, by the performance of a more illustrious author, Sir Philip Sidney. His *Defence of Poesy* was not published till 1595. The *Defence of Poesy* has already been reckoned among the polite writings of the Elizabethan age, to which class it rather belongs than to that of

¹ Puttenham, p. 51 of Hailewood's edition; or in *Censura Literaria*, t. 348

² Ellis's *Specimens*, ii. 162.

criticism; for Sidney rarely comes to any literary censure, and is still farther removed from any profound philosophy. His sense is good, but not ingenious; and the declamatory tone weakens its effect.

SECT. III.—ON WORKS OF FICTION.

Novels and Romances in Italy and Spain—Sidney's Arcadia.

36. THE novels of Bandello, three parts of which were published in 1554, and a fourth in 1573, are perhaps the best known and the most admired in that species of composition after those of Boccaccio. They have been censured as licentious, but are far less so than any of preceding times; and the reflections are usually of a moral cast. These, however, as well as the speeches, are very tedious. There is not a little predilection in Bandello for sanguinary stories. Ginguéné praises these novels for just sentiments, adherence to probability, and choice of interesting subjects. In these respects, we often find a superiority in the older novels above those of the nineteenth century; the golden age, as it is generally thought, of fictitious story. But, in the management of these subjects, the Italian and Spanish novelists show little skill; they are worse cooks of better meat; they exert no power over the emotions beyond what the intrinsic nature of the events related must produce; they sometimes describe well, but with no great imagination; they have no strong conception of character, no deep acquaintance with mankind, not often much humor, no vivacity, and spirit of dialogue.

37. The Hecatombithi, or Hundred Tales, of Giraldi Cinthio have become known in England by the recourse that Shakspeare has had to them in two instances, Cymbeline and Measure for Measure, for the subjects of his plays. Cinthio has also borrowed from himself in his own tragedies. He is still more fond of dark tales of blood than Bandello. He seems consequently to have possessed an unfortunate influence over the stage; and to him, as well as his brethren of the Italian novel, we trace those scenes of improbable and disgusting horror, from which, though the native taste

and gentleness of Shakspeare for the most part disdained such helps, we resort in almost all the other tragedians of the old English school. Of the remaining Italian novelists that belong to this period it is enough to mention Erizzo, better known as one of the founders of metallurgic science. His *Sei Giornate* contain thirty-six novels, called *Avvenimenti*. They are written with intolerable prolixity, but in a pure and even elevated tone of morality. This character does not apply to the novels of Lasca.

38. The French novels, ascribed to Margaret, Queen of Navarre, and first published in 1558, with the title of the *Queen of Navarre*, *Histoire des Amans fortunés*, are principally taken from the Italian collections or from the *fabliaux* of the *trouveurs*. Though free in language, they are written in a much less licentious spirit than many of the former, but breathe throughout that anxiety to exhibit the clergy, especially the regulars, in an odious or ridiculous light, which the principles of their illustrious authoress might lead us to expect. Belleforest translated, perhaps with some variation, the novels of Bandello into French.¹

39. Few probably will now dispute that the Italian novel, a picture of real life, and sometimes of true circumstances, is perused with less weariness than the Spanish romance of chivalry. Spanish romance, — the alternative then offered to the lovers of easy reading. But this had very numerous admirers in that generation; nor was the taste confined to Spain. The popularity of *Amadis de Gaul*, and *Palmerin of Oliva*, with their various continuators, has been already mentioned.² One of these, *Palmerin of England*, appeared in French

¹ Bouterwek, v. 296, mentions by name several other French novelists of the sixteenth century: I do not know any thing of them.

² La Noue, a severe Protestant, thinks them as pernicious to the young as the writings of Machiavel had been to the old. This he dwells upon in his sixth discourse. "De tout temps," this honest and sensible writer says, "il y a eu des hommes qui ont esté diligens d'écrire et mettre en lumiere des choses vaines. Ce qui plus les y a conviez est, que ils savaient que leurs labours seroient agréables à ceux de leurs siècles, dont la plus part a toujours héimé [aimé] la vanité, comme le poison fait l'eau. Les vieux romans dont nous voyons encor les fragmens par-ci et par-la,

à savoir de Lancelot du Lac, de Perceforest, Tristan, Giron le courtois, et autres, font foy de ceste vanité antique. On s'en est repeu l'espace de plus de cinq cens ans, jusques à ce que nostre langage estant devenu plus orné et nostres esprits plus frotilians, il a fallu inventer quelque nouveauté pour les égayer. Voilà comment les livres d'Amadis sont venus en évidence parmi nous en ce dernier siècle. Mais pour en parler au vrai, l'Espagne les a engendrez, et la France les a seulement revetus de plus beaux habillemens. Sous le rogne du roy Henry Second, ils ont eu leur principale vogue; et croy qui si quelqu'un les eust voulu alors blâmer, en luy eust craché au visage," &c. — p. 153, edit. 1558.

at Lyons in 1555. It is uncertain who was the original author, or in what language it was first written. Cervantes has honored it with a place next to *Amadis*. Mr. Southey, though he condescended to abridge *Palmerin of England*, thinks it inferior to that *Iliad* of romantic adventure. Several of the tales of knight-errantry that are recorded to have stood on the unfortunate shelves of *Don Quixote* belong to this latter part of the century, among which *Don Bellianis of Greece* is better known by name than any other. These romances were not condemned by Cervantes alone. "Every poet and prose writer," says Bouterwek, "of cultivated talent, labored to oppose the contagion."¹

40. Spain was the parent of a romance in a very different style; but, if less absurd and better written, not perhaps much more interesting to us than those of chivalry, the *Diana of Montemayor*. Sannazaro's beautiful model of pastoral romance, the *Arcadia*, and some which had been written in Portugal, take away the merit of originality from this celebrated fiction. It formed, however, a school in this department of literature, hardly less numerous, according to Bouterwek, than the imitators of *Amadis*.² The language of *Montemayor* is neither labored nor affected, and though sometimes of rather too formal a solemnity, especially in what the author thought philosophy, is remarkably harmonious and elevated; nor is he deficient in depth of feeling, or fertility of imagination. Yet the story seems incapable of attracting any reader of this age. The *Diana*, like Sannazaro's *Arcadia*, is mingled with much lyric poetry, which Bouterwek thinks is the soul of the whole composition. Cervantes, indeed, condemns all the longer of these poems to the flames, and gives but limited praise to the *Diana*. Yet this romance, and a continuance of it by Gil Polo, had inspired his own youthful genius in the *Galatea*. The chief merit of the *Galatea*, published in 1584, consists in the poetry which the story seems intended to hold together. In the *Diana of Montemayor*, and even in the *Galatea*, it has been supposed that real adventures and characters were generally

¹ In the opinion of Bouterwek (v. 232), the taste for chivalrous romance declined in the latter part of the century, through the prevalence of a classical spirit in literature which exposed the mediæval fictions to derision. The number of shorter

and more amusing novels might probably have more to do with it: the serious romance has a terrible enemy in the lively. But it revived, with a little modification, in the next age.

² *Hist. Span. Lit.*, p. 306.

shadowed,—a practice not already without precedent, and which, by the French especially, was carried to a much greater length in later times.

41. Spain became celebrated about the end of this century for her novels in the *picaresque* style, of which *Lazarillo de Tormes* is the oldest extant specimen. The continuation of this little work is reckoned inferior to the part written by Mendoza himself; but both together are amusing and inimitably short.¹ The first edition of the most celebrated romance of this class, *Guzman d'Alfarache*, falls within the sixteenth century. It was written by Matthew Aleman, who is said to have lived long at court. He might there have acquired, not a knowledge of the tricks of common rogues, but an experience of mankind, which is reckoned one of the chief merits of his romance. Many of his stories also relate to the manners of a higher class than that of his hero. *Guzman d'Alfarache* is a sort of prototype of *Gil Blas*; though, in fact, *Le Sage* has borrowed very freely from all the Spanish novels of this school. The adventures are numerous and diversified enough to amuse an idle reader; and Aleman has displayed a great deal of good sense in his reflections, which are expressed in the pointed, condensed style affected by most writers of Spain. Cervantes has not hesitated to borrow from him one of *Sancho's* celebrated adjudications, in the well-known case of the lady, who was less pugnacious in defence of her honor, than of the purse awarded by the court as its compensation. This story is, however, if I am not mistaken, older than either of them.²

¹ Though the continuation of *Lazarillo de Tormes* is reckoned inferior to the original, it contains the only story in the whole novel which has made its fortune,—that of the man who was exhibited as a sea-monster.

² The following passage, which I extract from the *Retrospective Review*, vol. v. p. 139, is a fair and favorable specimen of Aleman as a moralist: who is, however, apt to be tedious, as moralists usually are:—

“The poor man is a kind of money that is not current, the subject of every idle housewife's chat, the obscum of the people, the dust of the street, first trampled under foot, and then thrown on the dunghill; in conclusion, the poor man is the rich man's ass. He dineth with the last, fareth with the worst, and pay-

eth dearest: his sixpence will not go so far as the rich man's threepence; his opinion is ignorance, his discretion foolishness, his suffrage scorn, his stock upon the common abused by many, and abhorred by all. If he come into company, he is not heard; if any chance to meet him, they seek to shun him; if he advise, though never so wisely, they grudge and murmur at him; if he work miracles, they say he is a witch; if virtuous, that he goeth about to deceive: his venial sin is a blasphemy; his thought is made treason; his cause, be it never so just, is not regarded; and, to have his wrongs righted, he must appeal to that other life. All men crush him; no man favoereth him. There is no man that will relieve his wants: no man that will bear him company when he is alone and

42. It may require some excuse that I insert in this place *Las Guerras de Granada*, a history of certain Moorish factions in the last days of that kingdom, both because it has been usually referred to the seventeenth century, and because many have conceived it to be a true relation of events. It purports to have been translated by Gines Perez de la Hita, an inhabitant of the city of Murcia, from an Arabic original of one Aben Hamili. Its late English translator seems to entertain no doubt of its authenticity; and it has been sagaciously observed, that no Christian could have known the long genealogies of Moorish nobles which the book contains. Most of those, however, who read it without credulity, will feel, I presume, little difficulty in agreeing with Antonio, who ranks it "among Milesian fables, though very pleasing to those who have nothing to do." The Zegris and Abencerrages, with all their romantic exploits, seem to be mere creations of Castilian imagination: nor has Conde, in his excellent history of the Moors in Spain, once deigned to notice them even as fabulous; so much did he reckon this famous production of Perez de la Hita below the historian's regard. Antonio mentions no edition earlier than that of Alcalá in 1604; the English translator names 1601 for the date of its publication, an edition of which year is in the Museum: nor do I find that any one has been aware of an earlier, published at Saragoça in 1595, except Brunet, who mentions it as rare and little known. It appears by the same authority that there is another edition of 1598.

43. The heroic and pastoral romance of Spain contributed something, yet hardly so much as has been supposed, to Sir Philip Sidney's *Arcadia*, the only original production of this kind worthy of notice which our older literature can boast. The *Arcadia* was published in 1590; having been written, probably, by its highly accomplished author about ten years before.

44. Walpole, who thought fit to display the dimensions of

oppressed with grief. None help him, all hinder him: none give him, all take from him; he is debtor to none, and yet must make payment to all. O the unfortunate and poor condition of him that is poor, to whom even the very hours are sold which the clock striketh, and payeth custom for the sunshine in August!"

This is much in the style of our

English writers in the first part of the seventeenth century, and confirms what I have suspected, that they formed it in a great measure on the Spanish school. Guzman d'Alfarache was early translated into English, as most other Spanish books were; and the language itself was more familiar in the reigns of James and Charles than it became afterwards.

deemed inferior to her sister. For my part, when I marked them both, methought there was (if at least such perfections may receive the word of more) more sweetness in Philoclea, but more majesty in Pamela: methought love played in Philoclea's eyes, and threatened in Pamela's: methought Philoclea's beauty only persuaded, but so persuaded as all hearts must yield; Pamela's beauty used violence, and such violence as no heart could resist; and it seems that such proportion is between their minds. Philoclea so bashful, as if her excellences had stolen into her before she was aware; so humble, that she will put all pride out of countenance; in sum, such proceeding as will stir hope, but teach hope good manners: Pamela, of high thoughts, who avoids not pride with not knowing her excellences, but by making that one of her excellences to be void of pride; her mother's wisdom, greatness, nobility, but, if I can guess aright, knit with a more constant temper."

46. The *Arcadia* stands quite alone among English fictions of this century. But many were translated in the reign of Elizabeth from the Italian, French, Spanish, and even Latin; among which Painter's *Palace of Pleasure*, whence Shakspeare took several of his plots, and the numerous labors of Antony Munday, may be mentioned. *Palmerin of England* in 1580, and *Amadis of Gaul* in 1592, were among these; others of less value were transferred from the Spanish text by the same industrious hand; and since these, while still new, were sufficient to furnish all the gratification required by the public, our own writers did not much task their invention to augment the stock. They would not have been very successful, if we may judge by such deplorable specimens as Breton and Greene, two men of considerable poetical talent, have left us.¹ The once famous story of the *Seven Champions of Christendom*, by one Johnson, is of rather a superior class: the adventures are not original; but it is by no means a translation from

Inferiority
of other
English
fictions.

¹ The *Mavilla* of Breton, the *Domastus* and *Fawnis* of Greene, will be found in the collections of the indefatigable Sir Egerton Brydges. The first is below contempt; the second, if not quite so ridiculous, is written with a quaint, affected, and empty euphuism. British Bibliographer, i. 508. But, as truth is generally more faithful to natural sympathies than fiction, a little tale, called *Never too Late*, in which Greene has related his own story, is unaffected and pathetic. Drake's *Shakspeare* and his *Times*, i. 489.

CHAPTER VIII.

HISTORY OF PHYSICAL AND MISCELLANEOUS LITERATURE
FROM 1600 TO 1600.

SECT. I.—ON MATHEMATICAL AND PHYSICAL SCIENCE.

Algebraists of this Period—Vieta—Slow Progress of Copernican Theory—Tycho Brahe—Reform of Calendar—Mechanics—Stevinus—Gilbert.

1. THE breach of faith towards Tartaglia, by which Cardan communicated to the world the method of solving Tartaglia cubic equations, having rendered them enemies, the ^{and Cardan.} injured party defied the aggressor to a contest, wherein each should propose thirty-one problems to be solved by the other. Cardan accepted the challenge, and gave a list of his problems, but devolved the task of meeting his antagonist on his disciple Ferrari. The problems of Tartaglia are so much more difficult than those of Cardan, and the latter's representative so frequently failed in solving them, as to show the former in a high rank among algebraists, though we have not so long a list of his discoveries.¹ This is told by himself in a work of miscellaneous mathematical and physical learning, *Quesiti ed Invenzioni Diverse*, published in 1546. In 1555 he put forth the first part of a treatise, entitled *Trattato di Numeri e Misure*; the second part appearing in 1560.

2. Pelletier of Mans, a man advantageously known both in literature and science, published a short treatise on *Algebra of algebra* in 1554. He does not give the method of ^{Pelletier.} solving cubic equations; but Hutton is mistaken in supposing that he was ignorant of Cardan's work, which he quotes. In fact, he promises a third book, this treatise being divided into two, on the higher parts of algebra; but I do not know

¹ Montucla, p. 568.

whether this be found in any subsequent edition. Pelletier does not employ the signs $+$ and $-$, which had been invented by Stifelius, using p and m instead; but we find the sign \surd of irrationality. What is perhaps the most original in this treatise is, that its author perceived, that in a quadratic equation, where the root is rational, it must be a divisor of the absolute number.¹

3. In the Whetstone of Wit, by Robert Record, in 1557, we find the signs $+$ and $-$, and for the first time that of equality $=$, which he invented.² Record knew that a quadratic equation has two roots. The scholar (for it is in dialogue) having been perplexed by this as a difficulty, the master answers, "That variety of roots doth declare that one equation in number may serve for two several questions. But the form of the question may easily instruct you which of these two roots you shall take for your purpose. Howbeit, sometimes you may take both."³ He says nothing of cubic equations; having been prevented by an interruption, the nature of which he does not divulge, from continuing his algebraic lessons. We owe, therefore, nothing to Record but his invention of a sign. As these artifices not only abbreviate, but clear up the process of reasoning, each successive improvement in notation deserves, even in the most concise sketch of mathematical history, to be remarked; but certainly they do not exhibit any peculiar ingenuity, and might have occurred to the most ordinary student.

¹ Pelletier seems to have arrived at this not by observation, but in a scientific method. "Comme $x^2 = 2x + 15$ " (I substitute the usual signs for clearness). "Il est certain que x que nous cherchons doit estre contenu également en 15, puisque x^2 est égal à deux x , et 15 davantage, et que tout nombre *carrique* (quarré) contient les racines également et précisément. Maintenant puisque $2x$ font certain nombre de racines, il faut donc que 15 fasse l'achevement des racines qui sont nécessaires pour accomplir x^2 ." — p. 40. (Lyon, 1564.)

² "And to avoid the tedious repetition of these words, 'is equal to,' I will set, as I do often in work use, a pair of parallels, *gemowe* lines of one length thus $=$, because no two things can be more equal. The word *gemowe*, from the French *gêmeau*, twin (Cotgrave), is very uncommon: it was used for a double ring, a *gemel* or *gemou* ring." — Todd's Johnson's Dictionary.

³ This general mode of expression might

lead us to suppose that Record was acquainted with negative as well as positive roots, the *fieta radices* of Cardan. That a quadratic equation of a certain form has two positive roots, had long been known. In a very modern book, it is said that Mohammed ben Musa, an Arabian of the reign of Almamon, whose algebra was translated by the late Dr. Rosen in 1831, observes that there are two roots in the form $ax^2 + b = cx$, but that this cannot be in the other three cases. Libri, *Hist. des Sciences Mathématiques en Italie*, vol. ii. (1838.) Leonard of Pisa had some notion of this, but did not state it, according to M. Libri, so generally as Ben Musa. Upon reference to Colebrooke's *Indian Algebra*, it will appear that the existence of two positive roots in some cases, though the conditions of the problem will often be found to exclude the application of one of them, is clearly laid down by the Hindoo algebraists. But one of them says, "People do not approve a negative absolute number."

4. The great boast of France, and indeed of algebraical science generally, in this period, was Francis Viète, oftener called Vieta; so truly eminent a man, that he may well spare laurels which are not his own. It has been observed in another place, that after Montucla had rescued from the hands of Wallis, who claims every thing for Harriott, many algebraical methods indisputably contained in the writings of his own countryman, Cossali has come forward, with an equal cogency of proof, asserting the right of Cardan to the greater number of them. But the following steps in the progress of algebra may be justly attributed to Vieta alone: 1. We must give the first place to one less difficult in itself than important in its results. In the earlier algebra, alphabetical characters were not generally employed at all, except that the Res, or unknown quantity, was sometimes set down R. for the sake of brevity. Stifelius, in 1544, first employed a literal notation, A. B. C., to express unknown quantities; while Cardan, and, according to Cossali, Luca di Borgo, to whom we may now add Leonard of Pisa himself, make some use of letters to express indefinite numbers.¹ But Vieta first applied them as general symbols of quantity, and, by thus forming the scattered elements of spe-

¹ Vol. i. p. 54. A modern writer has remarked that Aristotle employs letters of the alphabet to express indeterminate quantities, and says it has never been observed before. He refers to the *Physica*, in *Aristot. Opera*, l. 543, 550, 596, &c., but without mentioning any edition. The letters α , β , γ , &c., express force, mass, space, or time. *Libri. Hist. des Sciences Mathématiques en Italie*, l. 104. Upon reference to Aristotle, I find many instances in the sixth book of the *Physica* Auscultationes, and in other places.

Though I am reluctant to mix in my text, which is taken from established writers, any observations of my own on a subject wherein my knowledge is so very limited as in mathematics, I may here remark, that although Tartaglia and Cardan do not use single letters as symbols of known quantity, yet, when they refer to a geometrical construction, they employ in their equations double letters, the usual signs of lines. Thus we find, in the *Ars Magna*, ABMAC, where we should put $a - b$. The want of a good algorithm was doubtless a great impediment; but it was not quite so deficient as from reading modern histories of algebraical discovery,

without reference to the original writers, we might be led to suppose.

The process by which the rule for solving cubic equations was originally discovered seems worthy, as I have intimated in another place (vol. i. p. 449), of exciting our curiosity. Mascherus has investigated this in the *Philosophical Transactions* for 1780, reprinted in his *Tracts on Cubic and Biquadratic Equations*, p. 66-69; and in *Scriptores Logarithmici*, vol. ii. It is remarkable that he does not seem to have been aware of what Cardan has himself told us on the subject in the sixth chapter of the *Ars Magna*; yet he has nearly guessed the process which Tartaglia pursued; that is, by a geometrical construction. It is manifest, by all that these algebraists have written on the subject, that they had the clearest conviction they were dealing with continuous or geometrical, not merely with discrete or arithmetical, quantity. This gave them an insight into the fundamental truth, which is unintelligible so long as algebra passes for a specious arithmetic, that every value which the conditions of the problem admit may be assigned to unknown quantities, without distinction of rationality and irrationality. To abstract number itself, irrationality is inapplicable.

cious analysis into a system, has been justly reckoned the founder of a science, which, from its extensive application, has made the old problems of mere numerical algebra appear elementary and almost trifling. "Algebra," says Kästner, "from furnishing amusing enigmas to the Cossists," as he calls the first teachers of the art, "became the logic of geometrical invention."¹ It would appear a natural conjecture, that the improvement, towards which so many steps had been taken by others, might occur to the mind of Vieta simply as a means of saving the trouble of arithmetical operations in working out a problem. But those who refer to his treatise entitled *De Arte Analytica Isagoge*, or even the first page of it, will, I conceive, give credit to the author for a more scientific view of his own invention. He calls it *logistice speciosa*, as opposed to the *logistice numerosa* of the older analysis:² his theorems are all general, the given quantities being considered as indefinite; nor does it appear that he substituted letters for the known quantities in the investigation of particular problems. Whatever may have suggested this great invention to the mind of Vieta, it has altogether changed the character of his science.

5. Secondly, Vieta understood the transformation of equations, so as to clear them from co-efficients or surd roots, or to eliminate the second term. This, however, is partly claimed by Cossali for Cardan. Yet it seems that the process employed by Cardan was much less neat and short than that of Vieta, which is still in use.³ 3. He obtained a solution of cubic equations in a different method from that of Tartaglia. 4. "He shows," says Montucla, "that, when the unknown quantity of any equation may have several positive values (for it must be admitted that it is only these that he considers), the second term has for its co-efficient the sum of these values with the sign —; the third has the sum of the products

¹ Geschichte der Mathematik, i. 63.

² "Forma autem Zetesin ineunil ex arte propria est, non jam in numeris suam logicum exerente, que fuit oeciantia veterum analystarum, sed per logisticein sub specie noviter inducendam, felicorem multo et potiorum numerosa, ad comparandum inter se magnitudines, proposita primum homogeniorum lege," &c. — p. 1, edit. 1846.

A profound writer on algebra, Mr. Peacock, has lately defined it, "the science of

general reasoning by symbolical language."

In this sense there was very little algebra before Vieta; and it would be improper to talk of its being known to the Greeks, Arabs, or Hindoos. The definition would also include the formulæ of logic. The original definition of algebra seems to be the science of finding an equation between known and unknown quantities, *per oppositionem et restorationem*.

³ It is fully explained in his work, *De Recognitione Equationum*, cap. 7.

of these values multiplied in pairs; the fourth, the sum of such products multiplied in threes, and so forth; finally, that the absolute term is the product of all the values. Here is the discovery of Harriott pretty nearly made." It is at least no small advance towards it.¹ Cardan is said to have gone some way towards this theory, but not with much clearness, nor extending it to equations above the third degree. 5. He devised a method of solving equations by approximation, analogous to the process of extracting roots, which has been superseded by the invention of more compendious rules.² 6. He has been regarded by some as the true author of the application of algebra to geometry; giving copious examples of the solution of problems by this method, though all belonging to straight lines. It looks like a sign of the geometrical relation under which he contemplated his own science, that he uniformly denominates the first power of the unknown quantity *latus*. But this will be found in older writers.³

¹ Some theorems given by Vieta very shortly, and without demonstration, show his knowledge of the structure of equations. I transcribe from Maseres, who has expressed them in the usual algebraic language. "Si $a + b \times x - x^2$ æquetur ab , x explicabilis est de qualibet illarum duarum a vel b ." The second theorem is:

$$\text{Si } x^2 - b \left\{ \begin{array}{l} a \\ x + \frac{ab}{bc} \end{array} \right\} x$$

æquetur abc , x explicabilis est de qualibet illarum trium a , b , vel c ." The third and fourth theorems extend this to higher equations.

² Montucla, l. 600; Hutton's Mathematical Dictionary; Biogr. Univers. art. "Viète."

³ It is certain that Vieta perfectly knew the relation of algebra to magnitude as well as number, as the first pages of his *In Artem Analyticam Isagoge* fully show. But it is equally certain, as has been observed before, that Tartaglia and Cardan, and much older writers, Oriental as well as European, knew the same: it was by help of geometry, which Cardan calls *via regia*, that the former made his great discovery of the solution of cubic equations. Cosall, li. 147; Cardan, *Ars Magna*, ch. xi.

Latus and *radix* are used indifferently for the first power of the unknown quantity in the *Ars Magna*. Cosall contends that Fra Luca had applied algebra to geometry. Vieta, however, it is said, was the first who taught how to construct geometrical figures by means of algebra. Montucla, p. 604. But compare Cosall, p. 427

A writer lately quoted, and to whose knowledge and talents I bow with deference, seems, as I would venture to suggest, to have overrated the importance of that employment of letters to signify quantities, known or unknown, which he has found in Aristotle, and in several of the moderns, and in consequence to have depreciated the real merit of Vieta. Leonard of Pisa, it seems, whose algebra this writer has for the first time published, to his own honor and the advantage of scientific history, makes use of letters as well as lines to represent quantities. "Quelquesfois il emploie des lettres pour exprimer des quantités indéterminées, connues ou inconnues, sans les représenter par des lignes. On voit ici comment les modernes ont été amenés à se servir des lettres d'alphabet (même pour exprimer des quantités connues) long temps avant Viète, à qui on a attribué à tort une notation qu'il n'aurait peut-être faire remonter jusqu'à Aristote, et que tant d'algebraistes modernes ont employée avant le géomètre Français. Car outre Leonard de Pise, Paciolo, et d'autres géomètres Italiens firent usage des lettres pour indiquer les quantités connues, et c'est d'eux plutôt que d'Aristote que les modernes ont appris cette notation." — *Libri*, vol. II. p. 84. But there is surely a wide interval between the use of a short symbolic expression for particular quantities, as M. Libri has remarked in Aristotle, or even the partial employment of letters to designate known quantities, as in the Italian algebraists, and the method of stating general relations by the exclusive use of letters, which Vieta first

6. "Algebra," says a philosopher of the present day, "was still only an ingenious art, limited to the investigation of numbers: Vieta displayed all its extent, and instituted general expressions for particular results. Having profoundly meditated on the nature of algebra, he perceived that the chief characteristic of the science is to express relations. Newton, with the same idea, defined algebra an universal arithmetic. The first consequences of this general principle of Vieta were his own application of his specious analysis to geometry, and the theory of curve lines, which is due to Descartes; a fruitful idea, from which the analysis of functions, and the most sublime discoveries, have been deduced. It has led to the notion that Descartes is the first who applied algebra to geometry: but this invention is really due to Vieta; for he resolved geometrical problems by algebraic analysis, and constructed figures by means of these solutions. These investigations led him to the theory of angular sections, and to the general equations which express the values of chords."¹ It has been observed above, that this requires a slight limitation as to the solution of problems.

7. The Algebra of Bombelli, published in 1589, is the only other treatise of the kind, during this period, that seems worthy of much notice. Bombelli saw better than Cardan the nature of what is called the irreducible case in cubic equations. But Vieta, whether after Bombelli or not is not certain, had the same merit.² It is remarkable that Vieta seems to have paid little regard to the discoveries of his predecessors. Ignorant, probably, of the writings of Record, and perhaps even of those of Stifelius, he neither uses the sign = of equality, employing instead the clumsy word *Æquatio*, or rather *Æquetur*,³ nor numeral exponents; and Hutton observes, that Vieta's algebra has, in consequence, the appearance of being older than it is. He mentions, however, the signs + and —, as usual in his own time.

introduced. That Tartaglia and Cardan, and even, as it now appears, Leonard of Pisa, went a certain way towards the invention of Vieta, cannot much diminish his glory; especially when we find that he entirely apprehended the importance of his own *logistica speciosa* in science. I have mentioned above, that, as far as my observation has gone, Vieta does not work particular problems by the specious algebra-

¹ M. Fourier, quoted in *Biographie Universelle*.

² Cossali; Hutton.

³ Vieta uses =, but it is to denote that the proposition is true both of + and —; where we put ±. It is almost a presumption of copying one from another, that several modern writers say Vieta's word is *æquatio*. I have always found it *æquetur*; a difference not material in itself.

8. Amidst the great progress of algebra through the sixteenth century, the geometers, content with what the ancients had left them, seem to have had little care ^{Geometers of this period.} but to elucidate their remains. Euclid was the object of their idolatry: no fault could be acknowledged in his elements; and to write a verbose commentary upon a few propositions was enough to make the reputation of a geometer. Among the almost innumerable editions of Euclid that appeared, those of Commandin and Clavius, both of them in the first rank of mathematicians for that age, may be distinguished. Commandin, especially, was much in request in England, where he was frequently reprinted; and Montucla calls him the model of commentators, for the pertinence and sufficiency of his notes. The commentary of Clavius, though a little prolix, acquired a still higher reputation. We owe to Commandin editions of the more difficult geometers, Archimedes, Pappus, and Apollonius; but he attempted little, and that without success, beyond the province of a translator and a commentator. Maurolycus of Messina had no superior among contemporary geometers. Besides his edition of Archimedes, and other labors on the ancient mathematicians, he struck out the elegant theory, in which others have followed him, of deducing the properties of the conic sections from those of the cone itself. But we must refer the reader to Montucla, and other historical and biographical works, for the less distinguished writers of the sixteenth age.¹

9. The extraordinary labor of Joachim Rhæticus in his trigonometrical calculations has been mentioned in ^{Joachim Rhæticus.} our first volume. His *Opus Palatinum de Triangulis* was published from his manuscript, by Valentine Otho, in 1594. But the work was left incomplete, and the editor did not accomplish what Joachim had designed. In his tables, the sines, tangents, and secants are only calculated to ten instead of fifteen places of decimals. Pitiscus, in 1613, not only completed Joachim's intention, but carried the minuteness of calculation a good deal farther.²

10. It can excite no wonder, that the system of Copernicus, simple and beautiful as it is, met with little ^{Copernican theory.} encouragement for a long time after its promulgation, when we reflect upon the natural obstacles to its re-

¹ Montucla; Kistner; Hutton; Biogr. Univ.

² Montucla, p. 581.

ception. Mankind can, in general, take these theories of the celestial movements only upon trust from philosophers; and, in this instance, it required a very general concurrence of competent judges to overcome the repugnance of what called itself common sense, and was in fact a prejudice as natural, as universal, and as irresistible, as could influence human belief. With this was united another, derived from the language of Scripture; and though it might have been sufficient to answer, that phrases implying the rest of the earth, and motion of the sun, are merely popular, and such as those who are best convinced of the opposite doctrine must employ in ordinary language, this was neither satisfactory to the vulgar, nor recognized by the church. Nor were the astronomers in general much more favorable to the new theory than either the clergy or the multitude. They had taken pains to familiarize their understandings with the Ptolemaic hypothesis; and it may be often observed, that those who have once mastered a complex theory are better pleased with it than with one of more simplicity. The whole weight of Aristotle's name, which, in the sixteenth century, not only biassed the judgment, but engaged the passions, connected as it was with general orthodoxy and the preservation of established systems, was thrown into the scale against Copernicus. It was asked, what demonstration could be given of his hypothesis; whether the movements of the heavenly bodies could not be reconciled to the Ptolemaic; whether the greater quantity of motion, and the complicated arrangement which the latter required, could be deemed sufficient objections to a scheme proceeding from the Author of nature, to whose power and wisdom our notions of simplicity and facility are inapplicable; whether the moral dignity of man, and his peculiar relations to the Deity, unfolded in Scripture, did not give the world he inhabits a better claim to the place of honor in the universe, than could be pretended, on the score of mere magnitude, for the sun. It must be confessed, that the strongest presumptions in favor of the system of Copernicus were not discovered by himself.

11. It is easy, says Montucla, to reckon the number of adherents to the Copernican theory during the sixteenth century. After Rheticus, they may be nearly reduced to Reinhold, author of the Prussian tables; Rothman, whom Tycho drew over afterwards to his own system; Christian Wursticius (Ursticius), who made some proselytes in Italy; finally,

Mæstlin, the illustrious master of Kepler. He might have added Wright and Gilbert, for the credit of England. Among the Italian proselytes made by Wursticius, we may perhaps name Jordano Bruno, who strenuously asserts the Copernican hypothesis; and two much greater authorities in physical science,—Benedetti, and Galileo himself. It is evident that the preponderance of valuable suffrages was already on the side of truth.¹

12. The predominant disinclination to contravene the apparent testimonies of sense and Scripture had, perhaps, more effect than the desire of originality in ^{Tycho} ~~Brahe~~ suggesting the middle course taken by Tycho Brahe. He was a Dane of noble birth, and early drawn, by the impulse of natural genius, to the study of astronomy. Frederic III., his sovereign, after Tycho had already obtained some reputation, erected for him the observatory of Uraniburg in a small isle of the Baltic. In this solitude he passed above twenty years, accumulating the most extensive and accurate observations which were known in Europe before the discovery of the telescope and the improvement of astronomical instruments. These, however, were not published till 1606, though Kepler had previously used them in his *Tabulæ Rodolphinæ*. Tycho himself did far more in this essential department of the astronomer than any of his predecessors; his resources were much beyond those of Copernicus; and the latter years of this century may be said to make an epoch in physical astronomy. Frederic, Landgrave of Hesse, was more than a patron of the science. The observations of that prince have been deemed worthy of praise long after his rank had ceased to avail them. The Emperor Rodolph, when Tycho had been driven by envy from Denmark, gave him an asylum and the means of carrying on his observations at Prague, where he died in 1601. He was the first in modern times who made a catalogue of stars, registering their positions as well as his instruments permitted him. This catalogue, published in his *Progymnasmata* in 1602, contained 777; to which, from Tycho's own manuscripts, Kepler added 223 stars.²

13. In the new mundane system of Tycho Brahe, which, though first regularly promulgated to the world in his *Progymnasmata*, had been communicated in his ^{His system.}

¹ Montucla, p. 638.

² *Id.*, pp. 658-659.

epistles to the Landgrave of Hesse, he supposes the five planets to move round the sun, but carries the sun itself with these five satellites, as well as the moon, round the earth. Though this, at least at the time, might explain the known phenomena as well as the two other theories, its want of simplicity always prevented its reception. Except Longomontanus, the countryman and disciple of Tycho, scarce any conspicuous astronomer adopted an hypothesis, which, if it had been devised some time sooner, would perhaps have met with better success. But, in the seventeenth century, the wise all fell into the Copernican theory, and the many were content without any theory at all.

14. A great discovery in physical astronomy may be assigned to Tycho. Aristotle had pronounced comets to be meteors generated below the orbit of the moon. But, a remarkable comet in 1577 having led Tycho to observe its path accurately, he came to the conclusion that these bodies are far beyond the lunar orbit, and that they pass through what had always been taken for a solid firmament, environing the starry orbs, and which plays no small part in the system of Ptolemy. He was even near the discovery of their elliptic revolution; the idea of a curve round the sun having struck him, though he could not follow it by observation.¹

15. The acknowledged necessity of reforming the Julian Gregorian calendar. calendar, gave, in this age, a great importance to astronomy. It is unnecessary to go into the details of this change, effected by the authority of Gregory XIII., and the skill of Lilius and Clavius, the mathematicians employed under him. The new calendar was immediately received in all countries acknowledging the Pope's supremacy; not so much on that account, though a discrepancy in the ecclesiastical reckoning would have been very inconvenient, as of its real superiority over the Julian. The Protestant countries came much more slowly into the alteration; truth being no longer truth when promulgated by the pope. It is now admitted that the Gregorian calendar is very nearly perfect, at least as to the computation of the solar year, though it is not quite accurate for the purpose of finding Easter. In that age, it had to encounter the opposition of Maestlin, an astronomer of deserved reputation; and of Scaliger, whose knowledge

¹ Montucla, p. 662.

of chronology ought to have made him conversant with the subject, but who, by a method of squaring the circle, which he announces with great confidence as a demonstration, showed the world that his genius did not guide him to the exact sciences.¹

16. The science of optics, as well as all other branches of the mixed mathematics, fell very short of astronomy in the number and success of its promoters. It was carried not much farther than the point where Alhazen, Vitello, and Roger Bacon left it. Maurolycus of Messina, in a treatise published in 1575, though written, according to Montucla, fifty years before, entitled *Theoremata de Lumine et Umbra*, has mingled a few novel truths with error. He explains rightly the fact that a ray of light, received through a small aperture of any shape, produces a circular illumination on a body intercepting it at some distance; and points out why different defects of vision are remedied by convex or concave lenses. He had, however, mistaken notions as to the visual power of the eye, which he ascribed, not to the retina, but to the crystalline humor; and, on the whole, Maurolycus, though a very distinguished philosopher in that age, seems to have made few considerable discoveries in physical science.² Baptista Porta, who invented, or at least made known, the camera obscura, though he dwells on many optical phenomena in his *Magia Naturalis*, sometimes making just observations, had little insight into the principles that explain them.³ The science of perspective has been more frequently treated, especially in this period, by painters and architects than by mathematicians. Albert Durer, Serlio, Vignola, and especially Peruzzi, distinguished themselves by practical treatises; but the geometrical principles were never well laid down before the work of Guido Ubaldi in 1600.⁴

17. This author, of a noble family in the Apennines, ranks high also among the improvers of theoretical mechanics. This great science, checked, like so many others, by the erroneous principles of Aristotle, made scarce any progress till near the end of the century. Cardan and Tartaglia wrote upon the subject; but their acuteness in abstract mathematics did not compensate for a want of accurate observation and a strange looseness of reasoning. Thus,

¹ Montucla, pp. 674-686.

² *Id.*, p. 695.

³ *Id.*, p. 698.

⁴ *Id.*, p. 708.

Carian infers that the power required to sustain a weight on an inclined plane varies in the exact ratio of the angle, because it vanishes when the plane is horizontal, and becomes equal to the weight when the plane is perpendicular. But this must be the case if the power follows any other law of direct variation, as that of the sine of inclination, that is, the height, which it really does.¹ Tartaglia, on his part, conceived that a cannon-ball did not, indeed, describe two sides of a parallelogram, as was commonly imagined, even by scientific writers: but, what is hardly less absurd, that its point-blank direction and line of perpendicular descent are united by a circular arch, to which they are tangents. It was generally agreed till the time of Guido Ubaldi, that the arms of a lever charged with equal weights, if displaced from the horizontal position, would recover it when set at liberty. Benedetti of Turin had juster notions than his Italian contemporaries: he ascribed the centrifugal force of bodies to their tendency to move in a straight line: he determined the law of equilibrium for the oblique lever, and even understood the composition of motions.²

18. If, indeed, we should give credit to the sixteenth century for all that was actually discovered, and even reduced to writing, we might now proceed to the great name of Galileo; for it has been said that his treatise *Della Scienza Meccanica* was written in 1592, though not published for more than forty years afterwards.³ But as it has been our rule, with not many exceptions, to date books from their publication, we must defer any mention of this remarkable work to the next period. The experiments, however, made by Galileo, when lecturer in mathematics at Pisa, on falling bodies, come strictly within our limits. He was appointed to this office in 1589, and left it in 1592. Among the many unfounded assertions of Aristotle in physics, it was one, that the velocity of falling bodies was proportionate to their weights: Galileo took advantage of the leaning tower of Pisa to prove the contrary. But this important though obvious experiment, which laid open much of the theory of motion, displeased the adherents of Aristotle so highly, that they compelled him to

¹ Montucla, p. 620.

² *Id.*, p. 643.

³ Playfair has fallen into the mistake of supposing that this treatise was published

in 1592: and those who, on second thoughts, would have known better, have copied him.

leave Pisa. He soon obtained a chair in the University of Padua.

19. But, on the same principle that we exclude the work of Galileo on mechanics from the sixteenth century, it seems reasonable to mention that of Simon Stevinus ^{Statics of Stevinus} of Bruges; since the first edition of his *Statics and Hydrostatics* was printed in Dutch as early as 1585, though we can hardly date its reception among the scientific public before the Latin edition in 1608. Stevinus has been chiefly known by his discovery of the law of equilibrium on the inclined plane, which had baffled the ancients, and, as we have seen, was mistaken by Cardan. Stevinus supposed a flexible chain of uniform weight to descend down the sides of two connected planes, and to hang in a sort of festoon below. The chain would be in equilibrium, because, if it began to move, there would be no reason why it should not move for ever, the circumstances being unaltered by any motion it could have; and thus there would be a perpetual motion, which is impossible. But the part below, being equally balanced, must, separately taken, be in equilibrium; consequently, the part above, lying along the planes, must also be in equilibrium; and hence the weight of the two parts of the chain must be equal; or, if that lying along the shorter plane be called the power, it will be to the other as the lengths; or if there be but one plane, and the power hang perpendicularly, as the height to the length.

20. The first discovery made in hydrostatics, since the time of Archimedes, is due to Stevinus. He found that the vertical pressure of fluids on a horizontal surface ^{Hydrostatics.} is as the product of the base of the vessel by its height, and showed the law of pressure even on the sides.¹

21. The year 1600 was the first in which England produced a remarkable work in physical science; but this was one sufficient to raise a lasting reputation ^{Gilbert on the magnet.} for its author. Gilbert, a physician, in his Latin treatise on the magnet, not only collected all the knowledge which others had possessed on that subject, but became at once the father of experimental philosophy in this island, and, by a singular felicity and acuteness of genius, the founder of theories which have been revived after the lapse of ages, and

¹ Montucla, ii. 180.

are almost universally received into the creed of the science. The magnetism of the earth itself, his own original hypothesis, *nova illa nostra et inaudita de tellure sententia*, could not, of course, be confirmed by all the experimental and analogical proof which has rendered that doctrine accepted in recent philosophy; but it was by no means one of those vague conjectures that are sometimes unduly applauded, when they receive a confirmation by the favor of fortune. He relied on the analogy of terrestrial phenomena to those exhibited by what he calls a *terrella*, or artificial spherical magnet. What may be the validity of his reasonings from experiment, it is for those who are conversant with the subject to determine; but it is evidently by the torch of experiment that he was guided. A letter from Edward Wright, whose authority as a mathematician is of some value, admits the terrestrial magnetism to be proved. Gilbert was also one of our earliest Copernicans, at least as to the rotation of the earth;¹ and, with his usual sagacity, inferred, before the invention of the telescope, that there are a multitude of fixed stars beyond the reach of our vision.²

¹ Mr. Whewell thinks that Gilbert was more doubtful about the annual than the diurnal motion of the earth, and informs us that in a posthumous work he seems to hesitate between Tycho and Copernicus. *Hist. of Inductive Sciences*, i. 399. Gilbert's argument for the diurnal motion would extend to the annual. "Non probabili modo sed manifesta videtur terræ diurna circumvolutio, cum natura semper agit per pauciora magis quam plura, atque rationi magis consentaneum videtur unum exiguum corpus telluris diurnam rotationem efficere quam mundum totum circumferri."

² l. 6, c. 3. The article on Gilbert in the *Biographie Universelle* is discreditable to that publication. If the author was so very ignorant as not to have known any thing of Gilbert, he might at least have avoided the assumption that nothing was to be known.

Sarpi, who will not be thought an incompetent judge, names Gilbert with Vieta as the only original writers among his contemporaries. "Non ho veduto in questo secolo uomo quale abbia scritto cosa sua propria, salvo Vieta in Francia e Gilberti in Inghilterra." — *Lettere di Fra Paolo*, p. 31.

[Griselini, who published some memoirs of Father Paul in 1780, and had seen his manuscripts, thinks fit to claim for him the priority as to all the magnetic observations of Gilbert. "Ora lo dico che nel trattato del Gilbert non v'è cosa che non sia stata prima osservata ed esperimentata dal Sarpi. Le medesime sono le sue viste; e riguardo a' fenomeni, tutta la varietà si riduce al modo di esporli, o ne' ragguagli. Fra Paolo è semplice, conciso, e non fa deduzioni sistematiche, e segue la massima inculcata dappoi da Bacon di Verulamio, cioè storia, osservazioni e esperienze." — Cited in *Vita di F. Paolo Sarpi*, per Bianchi Giovini. Bruxelles, 1836. It is for the reader to consider whether Sarpi would have praised Gilbert's originality as he has done without a hint that he had made the same discoveries.

It may be added that Griselini was no great master of scientific subjects, as appears in *Biogr. Universelle*, art. "Sarpi."

This is not said to depreciate the physical science of Sarpi, who was a wonderful man upon almost every subject, and had, I have no doubt, collected much as to magnetism. — 1847.]

SECT. II.—ON NATURAL HISTORY.

Zoölogy—Gesner; Aldrovandus. Botany—Lobel; Cesalpin; and others.

22. ZoöLOGY and botany, in the middle of the sixteenth century, were as yet almost neglected fields of knowledge: scarce any thing had been added to the valuable history of animals by Aristotle, and those of plants by Theophrastus and Dioscorides. But in the year 1551 was published the first part of an immense work, the History of Animals, by that prodigy of general erudition, Conrad Gesner. This treats of viviparous quadrupeds; the second, which appeared in 1554, of the oviparous; the third, in 1555, of birds; the fourth, in the following year, of fishes and aquatic animals; and one, long afterwards, published in 1587, relates to serpents. The first part was reprinted with additions in 1560; and a smaller work of woodcuts and shorter descriptions, called *Icones Animalium*, appeared in 1553.

23. This work of the first great naturalist of modern times is thus eulogized by one of the latest: "Gesner's History of Animals," says Cuvier, "may be considered as the basis of all modern zoölogy; copied almost literally by Aldrovandus, abridged by Jonston, it has become the foundation of much more recent works; and more than one famous author has borrowed from it silently most of his learning: for those passages of the ancients, which have escaped Gesner, have scarce ever been observed by the moderns. He deserved their confidence by his accuracy, his perspicuity, his good faith, and sometimes by the sagacity of his views. Though he has not laid down any natural classification by genera, he often points out very well the true relations of beings."¹

24. Gesner treats of every animal under eight heads or chapters:—1. Its name in different languages; 2. Its external description and usual place of habitation; 3. Its natural actions, length of life, diseases, &c.; 4. Its disposition, or, as we may say, moral charac-

¹ Biogr. Universelle, art. "Gesner."

got some notion of the Polar Bear. He mentions the Musk-deer, which was known through the Arabian writers, though unnoticed by the ancients. The new world furnished him with a scanty list. Among these is the Opossum, or Simi-Vulpa (for which Linnæus has not given him credit), an account of which he may have found in Pinzon or Peter Martyr;¹ the Manati, of which he found a description in Hernando's History of the Indies; and the Guinea pig, *Cuniculus Indus*, which he says was, within a few years, first brought to Europe from the New World, but was become everywhere common. In the edition of 1560, several more species are introduced. Olaus Magnus had, in the mean time, described the Glutton; and Belon had found an Armadillo among itinerant quacks in Turkey, though he knew that it came from America.² Belon had also described the Axis-deer of India. The Sloth appears, for the first time, in this edition of Gesner, and the Sagoin, or Ouistiti, as well as what he calls *Mus Indicus alius*, which Linnæus refers to the Raccoon, but seems rather to be the *Nasua*, or Coati Mondî. Gesner has given only three cuts of monkeys, but was aware that there were several kinds, and distinguishes them in description. I have not presumed to refer his cuts to particular species, which, probably, on account of their rudeness, a good naturalist would not attempt. The *Simia Inuus*, or Barbary ape, seems to be one, as we might expect.³ Gesner was not very diligent in examining the histories of the New World. Peter Martyr

¹ In the voyage of Pinzon, the companion of Columbus in his last voyage, when the continent of Guiana was discovered, which will be found in the *Novus Orbis* of Gryneus, a specimen of the genus *Didelphis* is mentioned with the astonishment which the first appearance of the marsupial type would naturally excite in an European. "Conspexere etiamnum ibi animal quadrupes, prodigiosum quidem; nam pars anterior vulpem, posterior vero simian præsentabat, nisi quod pedes effingit humanos; aures autem habet nocturæ, et infra consuetam alvum aliam habet instar crumene, in qua deltescunt catuli ejus tantisper, donec tuto prodire queant, et absque parentis tutela cibatum querere, nec unquam exeunt crumenam, nisi cum sugunt. Portentosum hoc animal cum catulis tribus Sibillam delatum est; et ex Sibilla Illiberim, id est Granatam, in gratiam regum, qui novis semper rebus oblectantur." — p. 116, edit. 1532. In Peter

Martyr, *De Rebus Oceanicis*, dec. 1., lib. 9, we find a longer account of the "mostrosum illud animal vulpino rostro, cercopitheca cauda, vespertilionis auribus, manibus humanis, pedibus simiam similians; quod natos jam filios alio gestat quocunque proficiatur utero exteriori in modum magnæ crumene." This animal, he says, lived some months in Spain, and was seen by him after its death. Several species are natives of Guiana.

² *Tatus, quadrupes peregrina*. The species figured in Gesner is *Dasypus novemcinctus*. This animal, however, is mentioned by Hernando d'Oviedo under the name *Bardati*.

³ "Sunt et cynocephalorum diversa genera, nec unum genus caudatorum." I think he knew the leading characteristics founded on the tail, but did not attend accurately to subordinate distinctions, though he knew them to exist.

and Hernando would have supplied him with several he has overlooked, as the Tapir, the Peccary, the Ant-eater, and the fetid Polecat.¹

26. Less acquainted with books, but with better opportunities of observing nature, than Gesner, his contemporary Belon made greater accessions to zoölogy. Besides his excellent travels in the Levant and Egypt, we have from him a history of fishes in Latin, printed in 1553, and translated by the author into French, with alterations and additions; and one of birds, published in French in 1555, written with great learning, though not without fabulous accounts, as was usual in the earlier period of natural history. Belon was perhaps the first, at least in modern times, who had glimpses of a great typical conformity in nature. In one of his works, he places the skeletons of a man and a bird in apposition, in order to display their essential analogy. He introduced also many exotic plants into France. Every one knows, says a writer of the last century, that our gardens owe all their beauty to Belon.² The same writer has satisfactorily cleared this eminent naturalist from the charge of plagiarism, to which credit had been hastily given.³ Belon may, on the whole, be placed by the side of Gesner.

27. Salviani published, in 1558, a history of fishes (Animalium Aquatiliium Historia), with figures well executed, but by no means numerous. He borrows most of his materials from the ancients, and, having frequently failed in identifying the species they describe, cannot be read without precaution.⁴ But Rondelet (De Piscibus Marinis, 1554) was far superior as an ichthyologist, in the judgment of Cuvier, to any of his contemporaries, both by the number of fishes he has known, and the accuracy of his figures, which exceed three hundred for fresh-water and marine species. His knowledge of those which inhabit the Mediterranean Sea was so extensive, that little has been added since his time. "It is the work," says the same great authority, "which has supplied almost every thing which we find on that subject in Gesner, Aldrovandus, Willoughby,

¹ The Tapir is mentioned by Peter Martyr, the rest in Hernando.

² Liron, Singularités Historiques, l. 453.

³ Liron, Singularités Historiques, l. 438. It had been suspected that the manuscripts of Gilles, the author of a compilation from Elian, who had himself

travelled in the East, fell into the hands of Belon, who published them as his own. Gesner has been thought to insinuate this; but Liron is of opinion that Belon was not meant by him.

⁴ Biogr. Univ. (Cuvier).

Artedi, and Linnæus; and even Lacedæ has been obliged, in many instances, to depend on Rondelet." The text, however, is far inferior to the figures, and is too much occupied with an attempt to fix the ancient names of the several species.¹

28. The very little book of Dr. Caius on British Dogs, published in 1570, the whole of which, I believe, has Aldrovandus been translated by Pennant in his British Zoology, is hardly worth mentioning; nor do I know that zoological literature has any thing more to produce till almost the close of the century, when the first and second volumes of Aldrovandus's vast natural history were published. These, as well as the third, which appeared in 1603, treat of birds; the fourth is on insects; and these alone were given to the world by the laborious author, a professor of natural history at Bologna. After his death in 1605, nine more folio volumes, embracing with various degrees of detail most other parts of natural history, were successively published by different editors. "We can only consider the works of Aldrovandus," says Cuvier, "as an immense compilation, without taste or genius; the very plan and materials being in a great measure borrowed from Gesner; and Buffon has had reason to say, that it would be reduced to a tenth part of its bulk by striking out the useless and impertinent matter."² Buffon, however, which Cuvier might have gone on to say, praises the method of Aldrovandus and his fidelity of description, and even ranks his work above every other natural history.³ I am not acquainted with its contents; but, according to Linnæus, Aldrovandus, or the editors of his posthumous volumes, added only a very few species of quadrupeds to those mentioned by Gesner, among which are the Zebra, the Jerboa, the Musk-rat of Russia, and the Manis or Scaly Ant-eater.⁴

29. A more steady progress was made in the science of Botany, which commemorates, in those living memorials with

¹ Biogr. Univ. (Cuvier).

² Id.

³ Hist. Naturelle, Premier Discours. The truth is, that all Buffon's censures on Aldrovandus fall equally on Gesner, who is not less accumulative of materials not properly bearing on natural history, and not much less destitute of systematic order. The remarks of Buffon on this waste of learning are very just, and applicable to the works of the sixteenth

century on almost every subject as well as zoology.

⁴ Collections of natural history seem to have been formed by all who applied themselves to the subject in the sixteenth century; such as Cordus, Mathioli, Mercati, Gesner, Agricola, Belon, Rondelet, Ortellus, and many others. Hakluyt mentions the cabinets of some English collectors from which he had derived assistance. Beckman's Hist. of Inventions, II. 57.

which she delights to honor her cultivators, several names still respected, and several books that have not lost their utility. Our countryman, Dr. Turner, published the first part of a New Herbal in 1551: the second and third did not appear till 1562 and 1568. "The arrangement," says Pulteney, "is alphabetical according to the Latin names; and, after the description, he frequently specifies the places and growth. He is ample in his discrimination of the species, as his great object was to ascertain the *Materia Medica* of the ancients, and of Dioscorides in particular, throughout the vegetable kingdom. He first gives names to many English plants; and allowing for the time when specific distinctions were not established, when almost all the small plants were disregarded, and the *Cryptogamia* almost wholly overlooked, the number he was acquainted with is much beyond what could easily have been imagined in an original writer on his subject."¹

30. The work of Maranta, published in 1559, on the method of understanding medicinal plants, is, in the judgment of a late writer of considerable reputation, nearly at the head of any in that age. The author is independent, though learned; extremely acute in discriminating plants known to the ancients; and has discovered many himself, ridiculing those who dared to add nothing to Dioscorides.² Maranta had studied in the private garden formed by Pinelli at Naples. But public gardens were common in Italy. Those of Pisa and Padua were the earliest, and perhaps the most celebrated. One established by the Duke of Ferrara was peculiarly rich in exotic plants procured from Greece and Asia.³ And perhaps the generous emulation, in all things honorable, between the houses of Este and Medici, led Ferdinand of Tuscany, some time afterwards, near the end of the century, to enrich the gardens of Pisa with the finest plants of Asia and America. The climate of France was less favorable: the first public garden seems to have been formed at Montpellier; and there was none at Paris in 1558.⁴ Meantime, the vegetable productions of newly discovered countries became familiar to Europe. Many are described in the excellent History of the Indies by Hernando d'Oviedo;

¹ Pulteney's Historical Sketch of the Progress of Botany in England, p. 68.

² Sprengel, *Historia Rei Herbariæ* (1807), l. 345

³ *Id.*, 390.

⁴ *Id.*, 363.

such as the Cocos, the Cactus, the Guaiacum. Another Spanish author, Carate, first describes the *Solanum Tuberosum*, or Potato, under the name of Papas.¹ It has been said that Tobacco is first mentioned, or at least first well described, by Benzoni, in *Nova Novi Orbis Historia* (Geneva, 1578).² Belon went to the Levant soon after the middle of the century, on purpose to collect plants: several other writers of voyages followed before its close. Among these was Prosper Alpinus, who passed several years in Egypt; but his principal work, *De Plantis Exoticis*, is posthumous, and did not appear till 1627. He is said to be the first European author who has mentioned coffee.³

31. The critical examination of the ancients, the establishment of gardens, the travels of botanists, thus furnished a great supply of plants: it was now required to compare and arrange them. Gesner first undertook this: he had formed a garden of his own at Zurich, and has the credit of having discovered the true system of classifying plants according to the organs of fructification; which, however, he does not seem to have made known, nor were his botanical writings published till the last century. Gesner was the first who mentions the Indian sugar-cane and the tobacco, as well as many indigenous plants. It is said that he was used to chew and smoke tobacco; "by which he rendered himself giddy, and, in a manner, drunk."⁴ As Gesner died in 1564, this carries back the knowledge of tobacco in Europe several years beyond the above-mentioned treatise of Benzoni.

32. Dodoens, or Dodonæus, a Dutch physician, in 1553, translated into his own language the history of plants by Fuchs, to which he added 133 figures. These, instead of using the alphabetical order of his predecessor, he arranged according to a method which he thought more natural. "He explains," says Sprengel, "well and learnedly, the ancient botanists, and described many plants for the first time:" among these are the *Ulex Europæus* and

¹ Sprengel, 378.

² Id., 373.

³ Id., 384; Corniani, vi. 26; Biogr. Univ. Yet, in the article on Rauwolf, a German naturalist, who published an account of his travels in the Levant as early as 1581, he is mentioned as one of the first "qui ait parlé de l'usage de boire

du café, et en ait décrit la préparation avec exactitude." It is possible, that, this book of Rauwolf being written in German, and the author being obscure in comparison with Prosper Alpinus, his prior claim has been, till lately, overlooked.

⁴ Sprengel, 373, 390.

the *Hyacinthus non scriptus*. The great aim of rendering the modern *Materia Medica* conformable to the ancient seems to have made the early botanists a little inattentive to objects before their eyes. Dodoens himself is rather a physician than a botanist, and is more diligent about the uses of plants than their characteristics. He collected all his writings, under the title *Stirpium Historiæ Pemptades Sex*, at Antwerp in 1583, with 1,341 figures; a greater number than had yet been published.

33. The *Stirpium Adversaria*, by Pena and Lobel, the latter of whom is best known as a botanist, was published at London in 1570. Lobel indeed, though a native of Lille, having passed most of his life in England, may be fairly counted among our botanists. He had previously travelled much over Europe. "In the execution of this work," says Pulteney, "there is exhibited, I believe, the first sketch, rude as it is, of a natural method of arrangement; which, however, extends no farther than throwing the plants into large tribes, families, or orders, according to the external appearance or habit of the whole plant or flower, without establishing any definitions or characters. The whole forms forty-four tribes. Some contain the plants of one or two modern genera, others many, and some, it must be owned, very incongruous to each other. On the whole, they are much superior to Dodoens's divisions."¹ Lobel's *Adversaria* contains descriptions of 1,200 or 1,500 plants, with 272 engravings: the former are not clear or well expressed, and in this he is inferior to his contemporaries; the latter are on copper, very small, but neat.² In a later work, the *Plantarum Historia*, Antwerp, 1576, the number of figures is very considerably greater; but the book has been less esteemed, being a sort of complement to the other. Sprengel speaks more highly of Lobel than the *Biographie Universelle*.

34. Clusius, or Lecluse, born at Arras, and a traveller, like many other botanists, over Europe, till he settled at Clusius. Leyden as professor of botany in 1593, is generally reckoned the greatest master of his science whom the age produced. His descriptions are remarkable for their exactness, precision, elegance, and method, though he seems to have had little regard to natural classification. He has added

¹ Historical Sketch, p. 102

² Sprengel, 360

a long list to the plants already known. Clusius began by a translation of Dodoens into Latin: he published several other works within the century.¹

35. Cæsalpin was not only a botanist, but greater in this than in any other of the sciences he embraced. He was the first (the writings of Gesner, if they go so far, being in his time unpublished) who endeavored to establish a natural order of classification on philosophical principles. He founded it on the number, figure, and position of the fructifying parts, observing the situation of the calix and flower relatively to the germen, the divisions of the former, and, in general, what has been regarded in later systems as the basis of arrangement. He treats of trees and of herbs separately, as two grand divisions; but, under each, follows his own natural system. The distinction of sexes he thought needless in plants, on account of their simplicity; though he admits it to exist in some, as in the hemp and the juniper. His treatise on Plants, in 1583, is divided into sixteen books; in the first of which, he lays down the principles of vegetable anatomy and physiology. Many ideas, says Du Petit Thouars, are found there, of which the truth was long afterwards recognized. He analyzed the structure of seeds, which he compares to the eggs of animals; an analogy, however, which had occurred to Empedocles among the ancients. "One page alone," the same writer observes, "in the dedication of Cæsalpin to the Duke of Tuscany, concentrates the principles of a good botanical system so well, that, notwithstanding all the labors of later botanists, nothing material could be added to his sketch; and, if this one page out of all the writings of Cæsalpin remained, it would be enough to secure him an immortal reputation."² Cæsalpin, unfortunately, gave no figures of plants, which may have been among the causes that his system was so long overlooked.

36. The *Historia Generalis Plantarum* by Dalechamps, in 1587, contains 2,731 figures; many of which, however, appear to be repetitions. These are divided into eighteen classes, according to their form and size, but with no natural method. His work is imperfect and faulty:

¹ Sprengel, 407; Biogr. Univ.; Pultney.

² Biogr. Univ. Sprengel, after giving an analysis of the system of Cæsalpin, concludes: "En primi systematis carpo-

logici specimen, quod licet imperfectum sit, ingenii tamen summi monumentum et aliorum omnium ad Gærtnerium usque exemplar est."—p. 430.

several to the list of muscles, and made some discoveries in the intestinal and generative organs.¹

39. Eustachius, though on the whole inferior to Fallopius, went beyond him in the anatomy of the ear; in which a canal, as is well known, bears his name. One of his biographers has gone so far as to place him above every anatomist for the number of his discoveries. He has treated very well of the teeth, a subject little understood before; and was the first to trace the vena azygos through all its ramifications. No one, as yet, had exhibited the structure of the human kidneys; Vesalius having examined them only in dogs.² The scarcity of human subjects was, in fact, an irresistible temptation to take upon trust the identity between quadrupeds and man, which misled the great anatomists of the sixteenth century.³ Comparative anatomy was therefore not yet promoted to its real dignity, both as an indispensable part of natural history, and as opening the most conclusive and magnificent views of teleology. Coiter, an anatomist born in Holland, but who passed his life in Italy, Germany, and France, was perhaps the first to describe the skeletons of several animals; though Belon, as we have seen, had views far beyond his age in what is strictly comparative anatomy. Coiter's work bears the date of 1575: in 1566 he had published one on human osteology, where that of the fœtus is said to be first described, though some attribute this merit to Fallopius. Coiter is called in the *Biographie Universelle* one of the creators of pathological anatomy.

40. Columbus (*De Re Anatomica*, Venice, 1559), the successor of Vesalius at Padua, and afterwards professor at Pisa and Rome, has announced the discovery of several muscles, and given the name of *vomer* to the small bone which sustains the cartilage of the nose, and which Vesalius had taken for a mere process of the sphenoid. Columbus, though too arrogant in censuring his great predecessor, generally follows him.⁴ Arantius, in 1571, is among the first who made known the anatomy of the gravid uterus and the struc-

¹ Portal; Sprengel, *Hist. de la Médecine*.

² Portal.

³ The church had a repugnance to permit the dissection of dead bodies; but Fallopius tells us that the Duke of Tuscany was sometimes obliging enough to

send a living criminal to the anatomists, *quem interficimus nostro modo et anatomisamus*. Sprengel suggests that "nostro modo" meant by opium; but this seems to be merely a conjecture. *Hist. de la Médecine*, iv. 11.

⁴ Portal, i. 541.

and general; above all, a great deal of credulity and superstition prevailed in the art.¹ Many among the first in science believed in demoniacal possessions and sorcery, or in astrology. This was most common in Germany, where the school of Paracelsus, discredibly to the national understanding, exerted much influence. The best physicians of the century were either Italian or French.

42. Notwithstanding the bigoted veneration for Hippocrates that most avowed, several physicians, not at all adhering to Paracelsus, endeavored to set up a rational experience against the Greek school, when they thought them at variance. Joubert of Montpellier, in his *Paradoxes* (1566), was a bold innovator of this class; but many of his paradoxes are now established truths. Botal of Asti, a pupil of Fallopius, introduced the practice of venesection on a scale before unknown, but prudently aimed to show that Hippocrates was on his side. The faculty of medicine, however, at Paris, condemned it as erroneous and very dangerous. His method, nevertheless, had great success, especially in Spain.²

SECT. IV. — ON ORIENTAL LITERATURE.

43. THIS is a subject over which, on account of my total ignorance of Eastern languages, I am glad to hasten. The first work that appears after the middle of the century is a grammar of the Syriac, Chaldee, and Rabbinical, compared with the Arabic and Ethiopic languages, which Angelo Canini, a man as great in Oriental as in Grecian learning, published at Paris in 1554. In the next year, Widmandstadt gave, from the press of Vienna, the first edition of the Syriac version of the New Testament.³ Several lexicons and grammars of this tongue, which is in fact only a dialect not far removed from the Chaldee, though in a different alphabetical character, will be found in the

Syriac version of New Testament.

¹ Sprengel, 156.

² *Id.*, iii. p. 215.

³ Schelhorn, *Amenitates Literariæ*, xlii. 284; *Biogr. Universelle*; *Andrie*, xix. 45;

Eichhorn, v. 435. In this edition the Syriac text alone appeared: Henry Stephens reprinted it with the Greek and with two Latin translations.

bibliographical writers. The Syriac may be said to have been now fairly added to the literary domain. The Antwerp Polyglot of Arias Montanus, besides a complete Chaldee paraphrase of the Old Testament, the Complutensian having only contained the Pentateuch, gives the New Testament in Syriac, as well as Pagnini's Latin translation of the Old.¹

44. The Hebrew language was studied, especially among the German Protestants, to a considerable extent, if we may judge from the number of grammatical works published within this period. Among these, Morhof selects the *Erotemata Linguae Hebraeae* by Neander, printed at Basle in 1567. Tremellius, Chevalier, and Drusius among Protestants, Masius and Clarius in the Church of Rome, are the most conspicuous names. The first, an Italian refugee, is chiefly known by his translation of the Bible into Latin, in which he was assisted by Francis Junius. The second, a native of France, taught Hebrew at Cambridge, and was there the instructor of Drusius, whose father had emigrated from Flanders, on the ground of religion. Drusius himself, afterwards professor of Hebrew at the University of Franeker, has left writings of more permanent reputation than most other Hebraists of the sixteenth century: they relate chiefly to biblical criticism and Jewish antiquity, and several of them have a place in the *Critici Sacri* and in the collection of Ugolini.² Clarius is supposed to have had some influence on the decree of the Council of Trent, asserting the authenticity of the Vulgate.³ Cahasio was superior probably to them all; but his principal writings do not belong to this period. No large proportion of the treatises published by Ugolini ought, so far as I know their authors, to be referred to the sixteenth century.

45. The Hebrew language had been early studied in England, though there has been some controversy as to the extent of the knowledge which the first translators of the Bible possessed. We find that both Chevalier

¹ Andreæ, xix. 49. The whole edition is richer in materials than that of Ximenes.

² Drusius is extolled by all critics except Scaliger (*Scaligeriana Secunda*), who seems to have conceived one of his personal prejudices against the Franeker professor, and depreciates his moral character. Simon thinks Drusius the most learned and judicious writer we find in

the *Critici Sacri*. *Hist. Critique du V. T.*, p. 498; *Biogr. Univ.*: Blount.

³ Clarius, according to Simon, knew Hebrew but indifferently, and does little more than copy Munster, whose observations are too full of Judaism, as he consulted no interpreters but the rabbinical writers. Masius, the same author says, is very learned, but has the like fault of dealing in rabbinical expositions. — p. 499.

read lectures on Hebrew at Cambridge not long after the queen's accession, and his disciple Drusius at Oxford, from 1572 to 1576.¹ Hugh Broughton was a deeply learned rabbinical scholar. I do not know that we could produce any other name of marked reputation; and we find that the first Hebrew types, employed in any considerable number, appear in 1592. These are in a book not relating directly to Hebrew, *Rheses Institutiones Linguae Cambro-Britannicæ*. But a few Hebrew characters, very rudely cut in wood, are found in Wakefield's Oration, printed as early as 1524.²

46. The Syriac and Chaldee were so closely related to Hebrew, both as languages and in the theological purposes for which they were studied, that they did not much enlarge the field of Oriental literature.

Arabic begins to be studied.

The most copious language, and by far the most fertile of books, was the Arabic. A few slight attempts at introducing a knowledge of this had been made before the middle of the century. An Arabic as well as Syriac press at Vienna was first due to the patronage of Ferdinand I., in 1554; but, for a considerable time, no fruit issued from it. But the increasing zeal of Rome for the propagation of its faith, both among infidels and schismatics, gave a larger sweep to the cultivation of Oriental languages. Gregory XIII. founded a Maronite college at Rome, in 1584, for those Syrian Christians of Libanus who had united themselves to the Catholic Church; the Cardinal Medici, afterwards Grand Duke of Florence, established an Oriental press, about 1580, under the superintendence of John Baptista Raimondi; and Sixtus V., in 1588, that of the Vatican, which, though principally designed for early Christian literature, was possessed of types for the chief Eastern languages. Hence the Arabic, hitherto almost neglected, began to attract more attention; the Gospels in that language were published at Rome in 1590 or 1591; some works of Euclid and Avicenna had preceded; one or two elementary books on grammar appeared in Germany; and several other publications belong to the last years of the century.³ Scaliger now entered upon the study of Arabic with all his indefatigable activity. Yet, at the end of the

¹ Wood's *Hist. and Antiquities*. In 1574 he was appointed to read publicly in Syriac.

² Preface to Herbert's *Typographical Antiquities*.

³ *Echhorn*, v. 641, *et alibi*; *Traboschi*, vii. 126; *Ginguenot*, vol. vii. p. 268.

century, few had penetrated far into a region so novel and extensive, and in which the subsidiary means of knowledge were so imperfect. The early grammars are represented by Eichhorn as being very indifferent; and, in fact, very few Arabic books had been printed. The edition of the Koran by Pagninus, in 1529, was unfortunately suppressed, as we have before mentioned, by the zeal of the court of Rome. Casaubon, writing to Scaliger in 1597, declares that no one within his recollection had even touched with the tips of his fingers that language, except Postel in a few rhapsodies; and that neither he nor any one else had written any thing on the Persic.¹ Gesner, however, in his *Mithridates*, 1558, had given the Lord's Prayer in twenty-two languages; to which Rocca at Rome, in 1591, added three more; and Megiser increased the number, in a book published next year at Frankfort, to forty.²

SECT. V.—ON GEOGRAPHY.

Voyages in the Indies—Those of the English—Of Ortelius and others.

47. A MORE important accession to the knowledge of Europe as to the rest of the world, than had hitherto been made through the press, is due to Ramusio, a Venetian, who had filled respectable offices under the republic. He published, in 1550, the first volume of his well-known collection of Travels; the second appeared in 1559; and the third, in 1565. They have been reprinted several times, and all the editions are not equally complete. No general collection of travels had hitherto been published, except the *Novus Orbis* of Grynæus; and though the greater part, perhaps, of those included in Ramusio's three volumes had appeared separately, others came forth for the first time. The Africa of Leo Africanus, a baptized Moor, with which

¹ "Nostra autem memoria, qui eas linguas vel *αραβ.* quod aiunt, *δακτυλω* attigerit, novi neminem, nisi quod Postellum necio quid imaginatum esse de lingua Arabica memini. Sed illa quam tenuis, quam exillis: de Persicâ, quod equidem memini neque ille, neque alius quisquam vel *γρη το λεγομενον.*" — *Epist. citil.*

² *Blagr. Univ., arts.* "Megiser" and "Rocca."

³ *Blagr. Univ.*

Ramusio begins, is among these; and it is upon this work that such knowledge as we possessed, till very recent times, as to the interior of that continent, was almost entirely founded. Ramusio, in the remainder of this volume, gives many voyages in Africa, the East Indies, and Indian Archipelago, including two accounts of Magellan's circumnavigation of the world, and one of Japan, which had very lately been discovered. The second volume is dedicated to travels through Northern Europe and Asia, beginning with that of Marco Polo, including also the curious, though very questionable, voyage of the Zeni brothers, about 1400, to some unknown region north of Scotland. In the third volume, we find the conquests of Cortes and Pizarro, with all that had already been printed of the excellent work of Hernando d'Oviedo on the Western World. Few subsequent collections of voyages are more esteemed for the new matter they contain than that of Ramusio.¹

48. The importance of such publications as that of Ramusio was soon perceived, not only in the stimulus they gave to curiosity or cupidity towards following up the paths of discovery, but in calling the attention of reflecting minds, such as Bodin and Montaigne, to so copious a harvest of new facts illustrating the physical and social character of the human species. But from the want of a rigid investigation, or more culpable reasons, these early narratives are mingled with much falsehood, and misled some of the more credulous philosophers almost as often as they enlarged their knowledge.

49. The story of the Portuguese conquests in the East, more varied and almost as wonderful as romance, was recounted in the Asia of Joam de Barros (1552), and in that of Castanheda in the same and two ensuing years: these have never been translated. The great voyage of Magellan had been written by one of his companions, Pigafetta. This was first published in Italian in 1556. The History of the Indies, by Acosta, in 1590, may perhaps belong more strictly to other departments of literature than to geography.

50. The Romish missionaries, especially the Jesuits, spread themselves with intrepid zeal during this period over infidel nations. Things strange to European

¹ Biogr. Univ.

prejudice, the books, the laws, the rites, the manners, the dresses, of those remote people, were related by them on their return, for the most part orally, but sometimes through the press. The vast empire of China, the Cathay of Marco Polo, over which an air of fabulous mystery had hung, and which is delineated in the old maps with much ignorance of its position and extent, now first was brought within the sphere of European knowledge. The Portuguese had some traffic to Canton; but the relations they gave were uncertain, till, in 1577, two Augustine friars persuaded a Chinese officer to take them into the country. After a residence of four months, they returned to Manilla; and, in consequence of their reports, Philip II. sent, in 1580, an embassy to the court of Peking. The History of China by Mendoza, as it is called, contains all the knowledge that the Spaniards were able to collect by these means; and it may be said, on comparison with later books on the same subject, to be as full and ample an account of China as could have been given in such circumstances. This book was published in 1585; and from that time, but no earlier, do we date our acquaintance with that empire.¹ Maf-fei, in his History of India, threw all the graces of a pure Latin style over his description of the East. The first part of a scarce and curious collection of voyages to the two In-
India and Russia. dies, with the names of De Bry and Merian as its editors, appeared at Frankfort in 1590. Six other volumes were published at intervals down to 1634. Possevin, meantime, told us more of a much nearer state, Muscovy, than was before familiar to Western Europe, though the first information had been due to England.

51. The spirit of lucre vied with that of religion in penetrating unknown regions. In this, the English have most to boast: they were the first to pass the Icy
English discoveries in the Northern seas. Cape, and anchor their ships in the White Sea. This was in the famous voyage of Chancellor in 1553. Anthony Jenkinson soon afterwards, through the heart of Russia, found his way to Bokhara and Persia. They followed up the discoveries of Cabot in North America; and, before the end of the century, had ascertained much of the coasts about Labrador and Hudson's Bay, as well as those of Virginia, the first colony. These English voyages were recorded

¹ Blogg. Univ. This was translated into English by E. Parko in 1633; at least I believe it to be the same work, but have never seen the original.

in the three parts of the *Collection of Voyages*, by Hakluyt, published in 1598, 1599, and 1600. Drake, second to Magellan in that bold enterprise, traversed the circumference of the world; and the reign of Elizabeth, quite as much as any later age, bears witness to the intrepidity and skill, if not strictly to the science, of our sailors. For these undaunted navigators, traversing the unexplored wildernesses of ocean in small ill-built vessels, had neither any effectual assistance from charts, nor the means of making observations themselves, or of profiting by those of others. Hence, when we come to geographical knowledge, in the proper sense of the word, we find it surprisingly scanty, even at the close of the sixteenth century.

52. It had not, however, been neglected, so far as a multiplicity of books could prove a regard to it. Ortelius, in his *Theatrum Orbis Terrarum* (the first geographical edition of which was in 1570, augmented afterwards by several maps of later dates), gives a list of about 150 geographical treatises, most of them subsequent to 1560. His own work is the first general atlas since the revival of letters, and has been justly reckoned to make an epoch in geography; being the basis of all collections of maps since formed, and deserving, it is said, even yet to be consulted, notwithstanding the vast progress of our knowledge of the earth.¹ The maps in the later editions of the sixteenth century bear various dates. That of Africa is of 1590; and, though the outline is tolerably given, we do not find the Mauritius Isles; while the Nile is carried almost to the Cape of Good Hope, and made to issue from a great lake. In the map of America, dated 1587, the outline on the N. E. side contains New France, with the city of Canada; the St. Lawrence traverses the country, but without lakes; Florida is sufficiently distinguished, but the intervening coast is loosely laid down. Estotiland, the supposed discovery of the Zeni, appears to the north, and Greenland beyond. The outline of South America is worse, the southern parts covering nearly as much longitude as the northern, — an error which was in some measure diminished in a map of 1603. An immense solid land, as in all the older maps, connects Terra del Fuego with New Guinea. The delineation of the southern coasts of Asia

¹ *Biogr. Univ.*

is not very bad, even in the earlier maps of Ortelius ; but some improvement is perceived in his knowledge of China and the adjacent seas in that of the world, given in the edition of 1588. The maps of Europe in Ortelius are chiefly defective as to the countries on the Baltic Sea and Russia ; but there is a general incorrectness of delineation, which must strike the eye at once of any person slightly experienced in geography.

53. Gerard Mercator, a native of the Duchy of Juliers, where he passed the greater part of his life, was perhaps superior to Ortelius. His fame is most diffused by the invention of a well-known mode of delineating hydrographical charts, in which the parallels and meridians intersect each other at right angles. The first of these was published in 1569 ; but the principle of the method was not understood till Edward Wright, in 1599, explained it in his *Correction of Errors in Navigation*.¹ The Atlas of Mercator, in an edition of 1598, which contains only part of Europe, is superior to that of Ortelius ; and as to England, of which there had been maps published by Lluyd in 1569, and by Saxton in 1580, it may be reckoned very tolerably correct. Lluyd's map, indeed, is published in the Atlas of Ortelius. But, in the northern regions of Europe, we still find a mass of arbitrary, erroneous conjecture.

54. Botero, the Piedmontese Jesuit mentioned in another place, has given us a cosmography, or general description of as much of the world as was then known, entitled *Relazioni Universali* : the edition I have seen is undated, but he mentions the discovery of Nova Zembla in 1594. His knowledge of Asia is very limited, and chiefly derived from Marco Polo. China, he says, extends from 17° to 52° of latitude, and has 22° of longitude. Japan is 60 leagues from China, and 150 from America. The coasts, Botero observes, from Bengal to China, are so dangerous, that two or three are lost out of every four ships ; but the master who succeeds in escaping these perils is sure to make his fortune.

55. But the best map of the sixteenth century is one of uncommon rarity, which is found in a very few copies of the first edition of Hakluyt's *Voyages*. This contains Davis's Straits (Fretum Davis), Virginia by name, and the Lake Ontario. The coast of Chili is placed more correctly than

¹ Montucla, li. 651 ; Biogr. Univ., art. "Mercator."

in the prior maps of Ortelius; and it is noticed in the margin, that this trending of the coast, less westerly than had been supposed, was discovered by Drake in 1577, and confirmed by Sarmiento and Cavendish. The huge Terra Australis of the old geography is left out. Corea is represented near its place, and China with some degree of correctness; even the north coast of New Holland is partially traced. The Strait of Anian, which had been presumed to divide Asia from America, has disappeared; while a marginal note states that the distance between those two continents in latitude 88° is not less than 1,200 leagues. The Ultra-Indian region is inaccurate; the Sea of Aral is still unknown; and little pains have been taken with Central and Northern Asia. But, upon the whole, it represents the utmost limit of geographical knowledge at the close of the sixteenth century, and far exceeds the maps in the edition of Ortelius at Antwerp in 1588.¹

SECT. VI.—ON HISTORY.

56. THE history of Italy by Guicciardini, though it is more properly a work of the first part of the century, was ^{Guicciardini} not published till 1564. It is well known for the ^{final} solidity of the reflections, the gravity and impartiality with which it is written, and the prolixity of the narration; a fault, however, frequent and not unpardonable in historians contemporary and familiar with the events they relate. If the siege of Pisa in 1508 appeared so uninteresting a hundred years afterwards, as to be the theme of ridicule with Boccalini, it was far otherwise to the citizens of Florence soon after the time. Guicciardini has generally held the first place among Italian historians, though he is by no means equal in literary merit to Machiavel. Adriani, whose continuation of Guicciardini extends to 1574, is little read; nor does he seem to be much recommended by style. No other historian of that country need be mentioned for works published within the sixteenth century.

¹ [This map is in the British Museum.—1842.]

57. The French have ever been distinguished for those French memoirs. personal memoirs of men more or less conversant with public life, to which Philip de Comines led the way. Several that fell within this period are deserving of being read, not only for their relation of events, with which we do not here much concern ourselves, but for a lively style, and occasionally for good sense and acute thinking. Those of Montluc may be praised for the former. Spain had a considerable historian in Mariana, twenty books of whose history were published in Latin in 1592, and five more in 1595: the concluding five books do not fall within the century. The style is vigorous and classical, the thoughts judicious. Buchanan's History of Scotland has already been praised for the purity of its language. Few modern histories are more redolent of an antique air. We have nothing to boast in England: our historical works of the Elizabethan age are mere chronicles, and hardly good even as such. Nor do I know any Latin historians of Germany or the Low Countries who, as writers, deserve our attention.

SECT. VII.—GENERAL STATE OF LITERATURE.

58. THE great Italian universities of Bologna, Padua, Pisa, Universities in Italy. and Pavia, seem to have lost nothing of their lustre throughout the century. New colleges, new buildings in that stately and sumptuous architecture which distinguishes this period, bore witness to a continual patronage, and a public demand for knowledge. It is true that the best days of classical literature had passed away in Italy. But the revival of theological zeal, and of those particular studies which it fostered, might perhaps more than compensate, in its effect on the industry of the learned, for this decline of philology. The sciences also of medicine and mathematics attracted many more students than before. The Jesuit colleges, and those founded by Gregory XIII., have been already mentioned. They were endowed at a large expense in that palmy state of the Roman see.

59. Universities were founded at Altdorf and Leyden in 1575, at Helmstadt in 1576. Others of less im-^{In other}portance began to exist in the same age. The ^{countries.} University of Edinburgh derives its origin from the charter of James in 1582. Those of Oxford and Cambridge, reviving, as we have seen, after a severe shock at the accession of Elizabeth, continued, through her reign, to be the seats of a progressive and solid erudition. A few colleges were founded in this age. I should have wished to give some sketch of the mode of instruction pursued in these two universities; but sufficient materials have not fallen in my way: what I have been able to glean has already been given to the reader in some pages of the first volume. It was the common practice at Oxford, observed in form down to this century, that every candidate for the degree of bachelor of arts, independently of other exercises, should undergo an examination (become absolutely nominal) in the five sciences of grammar, logic, rhetoric, ethics, and geometry; every one for that of master of arts, in the additional sciences of physics, metaphysics, Hebrew, and some more. These were probably the ancient trivium and quadrivium; enlarged, perhaps after the sixteenth century, according to the increase of learning and the apparent necessity of higher qualifications.¹ But it would be, I conceive, a great mistake to imagine that the requisitions for academical degrees were ever much insisted upon. The universities sent forth abundance of illiterate graduates in every age; and as they had little influence, at least of a favorable sort, either on philosophy or polite literature, we are not to overrate their importance in the history of the intellectual progress of mankind.²

60. Public libraries were considerably enlarged during this period. Those of Rome, Ferrara, and Florence, in ^{Libraries.} Italy, of Vienna and Heidelberg in Germany, stood much above any others. Sixtus V. erected the splendid Repository of the Vatican. Philip II. founded that of the Escorial, perhaps after 1580, and collected books with great labor and expense; all who courted the favor of Spain con-

¹ ["The quadrivials—I mean arithmetic, music, geometry, and astronomy—are now little regarded in either of the universities."—Harrison's Description of England, p. 252. Hence we may infer, that the more modern division in use at Oxford was made after his time.—1842.]

² Lord Bacon animadverts (*De Cogitatis et Visis*) on the fetters which the universities imposed on the investigation of truth; and Morhof ascribes the establishment of the academies in Italy to the narrow and pedantic spirit of the universities.—l. i. c. 14.

tributing also by presents of rarities.¹ Ximenes had established the library of Alcalá; and that of Salamanca is likewise more ancient than this of the Escorial. Every king of France took a pride in adding to the Royal Library of Paris. By an ordinance of 1556, a copy of every book printed with privilege was to be deposited in this library. It was kept at Fontainebleau, but transferred to Paris in 1595. During the civil wars, its progress was slow.² The first Prince of Orange founded the public library of Leyden, which shortly became one of the best in Europe. The catalogue was published in 1597. That bequeathed by Humphrey, Duke of Gloucester, to the University of Oxford, was dispersed in the general havoc made under Edward VI. At the close of the century, the university had no public library. But Sir Thomas Bodley had already, in 1597, made the generous offer of presenting his own, which was carried into effect in the first years of the ensuing age.³ In the colleges, there were generally libraries. If we could believe Scaliger, these were good: but he had never been in England; and there is no reason, I believe, to estimate them highly.⁴ Archbishop Parker had founded, or at least greatly enlarged, the public library of Cambridge. Many private persons of learning and opulence had formed libraries in England under Elizabeth, some of which still subsist in the mansions of ancient families. I incline to believe, that there was at least as competent a stock of what is generally called learning among our gentry as in any continental kingdom: their education was more literary, their habits more peaceable, their religion more argumentative.

¹ Mariana, in a long passage wherein he describes the Escorial palace, gives this account of the library: "Vestibulo bibliotheca imposita, majori longitudine omnino pedum centum octoginta quinque, lata pedes triginta duos, libros servat præsertim Græcos manuscriptos, præcipue piosque vetustatis; quæ ex omnibus Europæ partibus ad famam novi operis magno numero confluerunt: auro pretiosiores thesauri, digni quorum evolutorum major eruditus hominibus facultas contingeret. Quod enim ex captivis et majestate revinctis literis emolumentum?" — De Rege et Regis Institutione, l. iii. c. 10. The noble freedom of Mariana breaks out, we see, in the midst of his pride of royal magnificence. Few, if any libraries, except those of the universities, were accessible to men of stu-

dious habits, — a reproach that has been very slowly effaced. I have often been astonished, in considering this, that so much learning was really acquired.

² Jugler's Hist. Literaria, c. iii. s. 6. This very laborious work of the middle of the last century contains the most ample account of public libraries throughout Europe that I have been able to find. The German libraries, with the two exceptions of Vienna and Heidelberg, do not seem to have become of much importance in the sixteenth century.

³ Wood's Hist. and Ant., p. 922.

⁴ Senlig. Secunda, p. 236. "De mon temps," he says, in the same place, "il y avoit à Londres douze bibliothèques complètes, et à Paris quatre-vingt." I do not profess to understand this epithet.

Perhaps we should make an exception for Italy, in which the spirit of collecting libraries was more prevalent.¹

61. The last forty years of the sixteenth century were a period of uninterrupted peace in Italy. Notwithstanding the pressure of governments always jealous, and sometimes tyrannical, it is manifest that at least the states of Venice and Tuscany had grown in wealth, and in the arts that attend it. Those who had been accustomed to endure the license of armies found a security in the rule of law which compensated for many abuses. Hence that sort of property, which is most exposed to pillage, became again a favorite acquisition; and, among the costly works of art which adorned the houses of the wealthy, every relic of antiquity found its place. Gems and medals, which the books of Vico and Erizzo had taught the owners to arrange and to appreciate, were sought so eagerly, that according to Hubert Goltzius, as quoted by Pinkerton, there were in Italy 380 of such collections. The marbles and bronzes, the inscriptions of antiquity, were not less in request; and the well-known word *virtuosi*, applied to these lovers of what was rare and beautiful in art or nature, bespoke the honor in which their pursuits were held. The luxury of literature displayed itself in scarce books, elegant impressions, and sumptuous bindings.

62. Among the refined gentlemen who devoted to these graceful occupations their leisure and their riches, none was more celebrated than Gian Vincenzo Pinelli. He was born of a good family at Naples in 1538. A strong thirst for knowledge, and the consciousness that his birth exposed him to difficulties and temptations at home which might obstruct his progress, induced him to seek, at the age of twenty-four, the University of Padua, at that time the renowned scene of learning and of philosophy.² In this city he spent forty-three years, — the remainder of his life. His father was desirous that he should practise the law; but, after a short study of this, Pinelli resumed his favorite pursuits. His fortune, indeed, was sufficiently large to render

¹ [Morhof, i. 3, mentions several large private libraries in Italy and France: that of the younger Aldus Manutius contained 80,000 volumes. — 1842].

² "Animadvertat autem hic noster, domi, inter amplexus parentum et familiarium obsequia, in urbe deliciarum plena, militaribus et equestribus, quam

mansarum studiis aptiore, non preventurum sese ad eam glorie metum quam sibi destinaverat, ideo gymnasii Paduensis fama permotus," &c. — Guadagni, *Vita Pinelli*. This Life by a contemporary, or nearly such, is republished in the *Vitea Illustrium Virorum* by Bata.

any sacrifice of them unreasonable; and it may have been out of dislike of his compulsory reading, that, in forming this vast library, he excluded works of jurisprudence. This library was collected by the labor of many years. The catalogues of the Frankfort fairs, and those of the principal booksellers in Italy, were diligently perused by Pinelli; nor did any work of value appear from the press on either side of the Alps which he did not instantly add to his shelves. This great library was regularly arranged; and, though he did not willingly display its stores to the curious and ignorant, they were always accessible to scholars. He had also a considerable museum of globes, maps, mathematical instruments, and fossils; but he only collected the scarcer coins. In his manners, Pinelli was a finely polished gentleman, but of weak health, and for this cause devoted to books, and seldom mingling with gay society, nor even belonging to the literary academies of the city, but carrying on an extensive correspondence, and continually employed in writing extracts or annotations. Yet he has left nothing that has been published. His own house was, as it were, a perpetual academy, frequented by the learned of all nations. If Pinelli was not a man of great genius, nor born to be of much service to any science, we may still respect him for a love of learning and a nobleness of spirit which has preserved his memory.¹

63. The literary academies of Italy continued to flourish even more than before: many new societies of the Italian academies. same kind were founded. Several existed at Florence; but all others have been eclipsed by the Della Crusca, established in 1582. Those of another Tuscan city, which had taken the lead in such literary associations, did not long survive its political independence: the jealous spirit of Cosmo extinguished the Rozzi of Sienna in 1568. In governments as suspicious as those of Italy, the sort of secrecy belonging to these meetings, and the encouragement they gave to a sentiment of mutual union, might appear sufficient reasons for watchfulness. We have seen how the Academy of Modena was broken up on the score of religion. That of Venice, perhaps for the same reason, was dissolved by the senate in 1561, and did not revive till 1593. These, how-

¹ Gualdi; Tiraboschi, vi. 214. The library of Pinelli was dispersed and in great part destroyed by pirates not long afterwards. That long since formed by one of his family is well known to book-collectors.

ever, were exceptions to the rule; and it was the general policy of governments to cherish in the nobility a love of harmless amusements. All Lombardy and Romagna were full of academies: they were frequent in the Kingdom of Naples and in the ecclesiastical states.¹ They are a remarkable feature in the social condition of Italy, and could not have existed perhaps in any other country. They were the encouragers of a numismatic and lapidary erudition, elegant in itself, and throwing for ever its little sparks of light on the still ocean of the past, but not very favorable to comprehensive observation, and tending to bestow on an unprofitable pedantry the honors of real learning. This, indeed, is the inherent vice of all literary societies, accessible too frequently to those who, for amusement or fashion's sake, love as much knowledge as can be reached with facility, and from the nature of their transactions seldom capable of affording scope for any extensive research.

64. No academy or similar institution can be traced at this time, as far as I know, in France or Germany. But it is deserving of remark, that one sprung up in England, not indeed of the classical and polite character that belonged to the *Infiammati* of Padua, or the *Della Crusca* of Florence, yet useful in its objects and honorable alike to its members and to the country. This was the Society of Antiquaries, founded by Archbishop Parker in 1572. Their object was the preservation of ancient documents, illustrative of history, which the recent dissolution of religious houses and the shameful devastation attending it had exposed to great peril. They intended also, by the reading of papers at their meetings, to keep alive the love and knowledge of English antiquity. In the second of these objects, this society was more successful than in the first: several short dissertations, chiefly by Arthur Agard, their most active member, have been afterwards published. The Society comprised very reputable names, especially of lawyers, and continued to meet till early in the reign of James, who, from some jealousy, thought fit to dissolve it.²

¹ Tiraboschi, viii. 126-179, is so full on this subject, that I have not recourse to the other writers who have, sometimes with great prolixity, investigated a subject more interesting in its details to the Italians than to us. Ginguéné adds

very little to what he found in his predecessor.

² See *Life of Agard*, in *Biogr. Brit.* and in *Chalmers*. But the best account is in the Introduction to the first volume of the *Archæologia*. The present Society

65. The chief cities on this side of the Alps, whence new editions came forth, were Paris, Basle, Lyons, Leyden, Antwerp, Brussels, Strasburg, Cologne, Heidelberg, Frankfort, Ingoldstadt, and Geneva. In all these and in many other populous towns, booksellers, who were generally also printers, were a numerous body. In London, at least forty or fifty were contemporaneous publishers in the latter part of Elizabeth's reign; but the number elsewhere in England was very small. The new books on the Continent, and within the Alps and Pyrenees, found their principal mart at the annual Frankfort fairs. Catalogues of such books began to be published, according to Beckmann, in 1554.¹ In a collective catalogue of all books offered for sale at Frankfort, from 1564 to 1592, I find the number in Latin, Greek, and German, to be about 16,000. No Italian or French appear in this catalogue, being probably reserved for another. Of theology in Latin there are 3,200; and, in this department, the Catholic publications rather exceed the Protestant. But of the theology in the German language, the number is 3,700, not one-fourth of which is Catholic. Scarcely any mere German poetry appears, but a good deal in both languages with musical notes. Law furnishes about 1,600 works. I reckon twenty-seven Greek and thirty-two Latin grammars, not counting different editions of the same. There are at least seventy editions of parts of Aristotle. The German books are rather more than one-third of the whole. Among the Latin I did not observe one book by a writer of this island. In a compilation by Clessius, in 1602, purporting to be a conspectus of the publications of the sixteenth century, formed partly from catalogues of fairs, partly from those of public libraries, we find, at least in the copy I have examined, but which seems to want one volume, a much smaller number of productions than in the former, but probably with more selection. The books in modern languages are less than 1,000, half French, half Italian. In this catalogue, also, the Catholic theology rather outnumbered the

of Antiquaries is the representative, but after long intermission, of this Elizabethan progenitor.

¹ Hist. of Inventions, iii. 120. "George Willer, whom some improperly call Viller, and others Walter, a bookseller at Augsburg, who kept a large shop, and frequented the Frankfort fairs, first fell

upon the plan of causing to be printed every fair a catalogue of all the new books, in which the size and printers' names were marked." There seems to be some doubt whether the first year of these catalogues was 1554 or 1554: the collection mentioned in the text leads us rather to suspect the latter.

Protestant, which is perhaps not what we should have expected to find.

66. These catalogues, in the total absence of literary journals, were necessarily the great means of communicating to all the lovers of learning in Cisalpine Europe (for Italy had resources of her own) some ^{Literary} ^{corre-} ^{spondence.} knowledge of its progress. Another source of information was the correspondence of scholars with each other. It was their constant usage, far more than in modern times, to preserve an epistolary intercourse. If their enmities were often bitter, their contentions almost always violent, many beautiful instances of friendship and sympathy might be adduced on the other side: they deemed themselves a distinct caste, a priesthood of the same altar, not ashamed of poverty nor disheartened by the world's neglect, but content with the praise of those whom themselves thought worthy of praise, and hoping something more from posterity than they obtained from their own age.

67. We find several attempts at a literary, or rather bibliographical, history of a higher character than these catalogues. The *Bibliotheca Universalis* of ^{Bibliogra-} ^{phical} ^{works.} Gesner was reprinted in 1574, with considerable enlargements by Simler. Conrad Lycosthenes afterwards made additions to it, and Verdier published a supplement. Verdier was also the author of a *Bibliothèque Française*, of which the first edition appeared in 1584. Another, with the same title, was published in the same year by La Croix du Maine. Both these follow the strange alphabetical arrangement by Christian instead of family names, so usual in the sixteenth century. La Croix du Maine confines himself to French authors; but Verdier includes all who had been translated. The former is valued for his accuracy and for curious particulars in biography; the second, for the extracts he has given. Doni pretended to give a history of books in his *Libreria*; but it has not obtained much reputation, and falls, according to the testimony of those who are acquainted with it, below the compilations above mentioned.¹

68. The despotism of the state, and far more of the church, bore heavily on the press in Italy. Spain, mistress

¹ Morhof; Goujet; Biogr. Univ.

of Milan and Naples, and Florence under Cosmo I., were jealous governments. Venice, though we are apt to impute a rigid tyranny to its senate, appears to have indulged rather more liberty of writing on political topics to its subjects, on the condition, no doubt, that they should eulogize the wisdom of the republic; and, comparatively to the neighboring regions of Italy, the praise both of equitable and prudent government may be ascribed to that aristocracy. It had at least the signal merit of keeping ecclesiastical oppression at a distance: a Venetian might write with some freedom of the Papal court. One of the accusations against Venice, in her dispute with Paul V., was for allowing the publication of books that had been censured at Rome.¹

69. But Rome struck a fatal blow, and perhaps more deadly than she intended, at literature in the Index Expurgatorius. Expurgatorius of prohibited books. It had long been the regulation, that no book should be printed without a previous license. This was, of course, a restraint on the freedom of writing; but it was less injurious to the trade of the printer and bookseller than the subsequent prohibition of what he had published or purchased at his own cost and risk. The first list of books prohibited by the church was set forth by Paul IV. in 1559. His Index includes all Bibles in modern languages, enumerating forty-eight editions, chiefly printed in countries still within the obedience of the church. Sixty-one printers are put under a general ban; all works of every description from their presses being forbidden. Stephens and Oporinus have the honor of being among these.² This system was pursued and rigorously acted upon by the successors of the imperious Caraffa. The Council of Trent had its own list of condemned publications. Philip II. has been said to have preceded the pope himself in a similar proscription. Wherever the sway of Rome and Spain was felt, books were unsparingly burned; and to this cause is imputed the scarcity of many editions.

70. In its principle, which was apparently that of preserving obedience, the prohibitory system might seem to have untouched many great walks of learning and

¹ Ranke, ii. 330.

² Schelhorn, *Amoenit. Liter.*, vii. 98; of curious information. viii. 342 and 435. The two dissertations on prohibited books here quoted are full

science. It is, of course, manifest that it fell with but an oblique blow upon common literature. Yet, as a few words or sentences were sufficient to elicit a sentence of condemnation, often issued with little reflection, it was difficult for any author to be fully secure; and this inspired so much apprehension into printers, that they became unwilling to incur the hazard of an obnoxious trade. These occupations, says Galluzzi, which had begun to prosper at Florence, never recovered the wound inflicted by the severe regulations of Paul IV. and Pius V.¹ The art retired to Switzerland and Germany. The booksellers were at the mercy of an Inquisition, which every day contrived new methods of harassing them. From an interdiction of the sale of certain prohibited books, the church proceeded to forbid that of all which were not expressly permitted. The Giunti, a firm not so eminent as it had been in the early part of the century, but still the honor of Florence, remonstrated in vain. It seems probable, however, that after the death of Pius V., one of the most rigorous and bigoted pontiffs that ever filled the chair, some degree of relaxation took place.

71. The restraints on the printing and sale of books in England, though not so overpowering as in Italy, Restri- must have stood in the way of useful knowledge tions in under Elizabeth. The Stationers' Company, founded England. in 1555, obtained its monopoly at the price of severe restrictions. The Star Chamber looked vigilantly at the dangerous engine it was compelled to tolerate. By the regulations it issued in 1585, no press was allowed to be used out of London, except one at Oxford, and another at Cambridge. Nothing was to be printed without allowance of the council; extensive powers both of seizing books and of breaking the presses were given to the officers of the crown.² Thus every check was imposed on literature; and it seems unreasonable to dispute that they had some efficacy in restraining its progress, though less, perhaps, than we might in theory expect, because there was always a certain degree of connivance and indulgence. Even the current prohibition of importing Popish books, except for the use of such as the council should permit to use them, must have affected the trade in modern Latin authors beyond the bounds of theology.

72. These restrictions do not seem to have had any mate-

¹ Ist. del Gran Ducato, III. 442.

² Herbert, II. 1638.

rial operation in France, in Germany, or the Low Countries. Latin more employed on this account. And they certainly tended very considerably to keep up the usage of writing in Latin; or rather, perhaps, it may be said, they were less rigorously urged in those countries, because Latin continued to be the customary tongue of scholars. We have seen that great license was used in political writings in that language. The power of reading Latin was certainly so diffused, that no secrecy could be affected by writing it; yet it seemed to be a voluntary abstaining from an appeal to the passions of the multitude, and passed better without censure than the same sense in a modern dress.

73. The influence of literature on the public mind was Influence of literature. already very considerable. All kinds of reading had become deeper and more diffused. Pedantry is the usual, perhaps the inevitable, consequence of a genuine devotion to learning, not surely in each individual, but in classes and bodies of men. And this was an age of pedants. To quote profusely from ancient writers seemed to be a higher merit than to rival them; they furnished both authority and ornament; they did honor to the modern, who shone in these plumes of other birds with little expense of thought; and sometimes the actual substance of a book is hardly discernible under this exuberance of rich incrustations. Tacitus, Sallust, Cicero, and Seneca (for the Greeks were in comparison but little read), and many of the Latin poets, were the books that directly, or by the secondary means of quotation, had most influence over the public opinion. Nor was it surprising that the reverence for antiquity should be still undiminished; for, though the new literature was yielding abundant crops, no comparison between the ancients and moderns could as yet fairly arise. Montaigne, fearless and independent as he was, gave up altogether the pretensions of the latter; yet no one was more destined to lead the way to that renunciation of the authority of the former which the seventeenth century was to witness. He and Machiavel were the two writers who produced the greatest effect upon this age. Some others, such as Guevara and Castiglione, might be full as much read; but they did not possess enough of original thought to shape the opinions of mankind. And the former two, to whom we may add Rabelais, seem to be the only writers of the sixteenth century, setting aside poets and historians, who are now much read by the world.

PART III.

ON THE LITERATURE OF THE FIRST HALF OF THE
SEVENTEENTH CENTURY.

CHAPTER I.

HISTORY OF ANCIENT LITERATURE IN EUROPE, FROM 1600 TO 1660.

SECTION I.

Decline of merely Philological, especially Greek, Learning — Casaubon — Viger — Editions of Greek and Latin Classics — Critical Writings — Latin Style — Scoppius — Voisius — Successive Periods of Modern Latinists.

1. In every period of literary history, if we should listen to the complaints of contemporary writers, all learning and science have been verging towards extinction. None remain of the mighty; the race of giants is no more; the lights that have been extinguished burn in no other hands; we have fallen on evil days, when letters are no longer in honor with the world, nor are they cultivated by those who deserve to be honored. Such are the lamentations of many throughout the whole sixteenth century; and with such do Scaliger and Casaubon greet that which opened upon them. Yet the first part of the seventeenth century may be reckoned eminently the learned age; rather, however, in a more critical and exact erudition with respect to historical fact, than in what is strictly called philology, as to which we cannot, on the whole, rank this so high as the preceding period. Neither Italy nor Germany maintained its reputation, which, as it has been already mentioned, had begun to wane towards the close of the sixteenth century. The same causes were at work, the same preference of studies very foreign to polite letters, metaphysical philosophy, dogmatic theology, patristic or mediæval ecclesiastical history, or,

in some countries, the physical sciences, which were rapidly gaining ground. And to these we must add a prevalence of bad taste, even among those who had some pretensions to be reckoned scholars. Lipsius had set an example of abandoning the purest models; and its followers had less sense and taste than himself. They sought obsolete terms from Pacuvius and Plautus; they affected pointed sentences, and a studied conciseness of period, which made their style altogether dry and jejune.¹ The universities, and even the gymnasia, or schools of Germany, grew negligent of all the beauties of language. Latin itself was acquired in a slovenly manner, by help of modern books, which spared the pains of acquiring any subsidiary knowledge of antiquity; and this neglect of the ancient writers in education caused even eminent scholars to write ill, as we perceive in the supplements of Freinshemius to Curtius and Livy.²

2. A sufficient evidence of this is found in the vast popularity which the writings of Comenius acquired in Germany. This author, a man of much industry, some ingenuity, and little judgment, made himself a temporary reputation by his *Orbis Sensualium Pictus*, and still more by his *Janua Linguarum Reserata*; the latter published in 1631. This contains, in 100 chapters subdivided into 1,000 paragraphs, more than 9,300 Latin words, exclusive, of course, of such as recur. The originality of its method consists in weaving all useful words into a series of paragraphs, so that they may be learned in a short time, without the tediousness of a nomenclature. It was also intended to blend a knowledge of things with one of words.³ The *Orbis Sensualium Pictus* has the same end. This is what has since been so continually attempted in books of education, that some may be surprised to hear of its originality. No one, however, before Comenius, seems to have thought of this method. It must, unquestionably, have appeared to facilitate the early acquirement of knowledge in a very great degree; and even with reference to language, if a compendious mode of getting at Latin words were the object, the works of Comenius would answer the purpose beyond those of any classical author. In a country where Latin was a living and spoken tongue, as was in some

¹ Biogr. Univ., art. "Grævius;" Eichhorn, *ibid.* l. 320.

² Eichhorn, 326.
³ Biogr. Univ.

measure the case with Germany, no great strictness in excluding barbarous phrases is either practicable or expedient. But, according to the received principles of philological literature, they are such books as every teacher would keep out of the hands of his pupils. They were, nevertheless, reprinted and translated in many countries; and obtained a general reception, especially in the German Empire and similarly circumstanced kingdoms.¹

3. The Greek language, meantime, was thought unnecessary; and few, comparatively speaking, continued to prosecute its study. In Italy it can merely be said that there were still professors of it in the universities; but no one Hellenist distinguishes this century. Most of those who published editions of Greek authors in Germany, and they were far from numerous, had been formed in the last age. The decline was progressive: few scholars remained after 1620; and a long blank ensued, until Fabricius and Kuster restored the study of Greek near the end of the century. Even in France and Holland, where many were abundantly learned, and some, as we shall see, accomplished philologers, the Greek language seems to have been either less regarded, or at least less promoted, by eminent scholars, than in the preceding century.²

4. Casaubon now stood on the pinnacle of critical renown. His Persius in 1605, and his Polybius in 1609, were testimonies to his continued industry in this province.³ But, with this latter edition, the philological la-

¹ Baillet, Critiques Grammaticales, part of the Jugemens des Sçavans (whom I cite by the number or paragraph, on account of the different editions), No. 631, quotes Lancelot's remark on the Janua Linguarum, that it requires a better memory than most boys possess to master it, and that commonly the first part is forgotten before the last is learned. It excites disgust in the scholar, because he is always in a new country, every chapter being filled with words he has not seen before; and the successive parts of the book have no connection with one another.

Morhof, though he would absolutely banish the Janua Linguarum from all schools where good Latinity is required, seems to think rather better of the Orbis Sensualium Pictus, as in itself a happy idea; though the delineations are indifferent, and the whole not so well arranged as it might be. Polyhistor., lib. II. c. 4.

² Scaliger, even in 1602, says: "Quis hodie nescit Græcè? sed quis est doctus Græcè? Non dubito esse aliquot, sed paucos, et quos non novi ne de nomine quidem. Te unum novi et memorias avorum et nostri assculi Græcè doctissimum, qui unus in Græcis præstiteris, que post renatas apud nos bonas literas omnes nunquam præstare potuissent." He goes on to speak of himself, as standing next to Casaubon, and the only competent judge of the extent of his learning: "qui de præstantia doctrinæ tuæ certo judicare possit, ego aut unicus sum, aut qui cæteros hæc in re magno intervallo vincit." — Scal. Epist. 72.

³ The translation that Casaubon has here given of Polybius has generally passed for excellent: though some have thought him a better scholar in Greek than in Latin, and consequently not always able to render the sense as well as he conceived it. Baillet, n. 302. Schweig-

bors of Casaubon came to an end. In 1610 he accepted the invitation of James I., who bestowed upon him, though a layman, a prebend in the Church of Canterbury; and as some, perhaps erroneously, have said, another in that of Westminster.¹ He died in England within four years after, having consumed the intermediate time in the defence of his royal patron against the Jesuits, and in writing *Animadversiones* on the *Annals* of Baronius; works ill suited to his peculiar talent, and in the latter of which he is said to have had but little success. He laments, in his epistles, the want of leisure for completing his labors on Polybius: the king had no taste but for theology, and he found no library in which he could pursue his studies.² "I gave up," he says, "at last, with great sorrow, my commentary on Polybius, to which I had devoted so much time; but the good king must be obeyed."³ Casaubon was the last of the great scholars of the sixteenth century. Joseph Scaliger, who, especially in his recorded conversation, was very sparing of praise, says expressly, "Casaubon is the most learned man now living." It is not impossible that he meant to except himself; which would by no means be unjust, if we take in the whole range of erudition: but, in the exactly critical knowledge of the Greek language, Casaubon had not even a rival in Scaliger.

5. A long period ensued, during which no very considerable progress was made in Greek literature. Few books occur before the year 1650 which have obtained a durable reputation. The best known, and, as I conceive, by far the best of a grammatical nature, is that

hauser praises the annotations, but not without the criticism for which a later editor generally finds room in an earlier. Reiske, he says, had pointed out many errors.

¹ The latter is contradicted by Beloe. *Anecdotes of Literature*, vol. v. p. 126, on the authority of Le Neve's *Fasti Ecclesie Anglicanae*.

² "Jacet curæ Polybianæ, et fortasse æternum jacebunt, neque enim satis commodus ad illa studia est locus." — *Epist.* 706. "Plura adlerem, nisi omni liberorum præsidio meorum deficerer. Quare etiam de commentariis Polybianis noli meminisse, quando rationes priorum meorum studiorum hoc iter mirifice conturbavit, ut vix sine suspirio ejus incepti possum meminisse, quod tot vigiliis mihi con-

stitit. Sed neque adeæ mea bibliotheca, neque ea studia multum sunt ad gustum illius, cujus solius, quamdiu hic sum futurus, habenda mihi ratio." — *Ep.* 704 (Feb. 1611). "Rex optimus atque *εὐσεβέστατος* rebus theologicis ita delectatur, ut aliis curis literariis non multum operæ impendat." — *Ep.* 872. "Ego quid hic agam, si cupis scire, hoc unum respondebo, omnia priora studia mea funditus interivisse. Nam maximus rex et liberalissimus unico genere literarum sic captatur, ut suum et suorum ingenia in illo deficiant." — *Ep.* 763.

³ "Decessi gemens a Polybiano commentario, quem tot laboribus concinnaveram: sed regi optimo parendum erat." — *Ep.* 864. Feb., 1618.

of Viger de Idiotismis, Præcipuis Græcæ Linguae, which Hoogeveen and Zeunius successively enlarged in the last century. Viger was a Jesuit of Rouen; and the first edition was in 1632. It contains, even as it came from the author, many valuable criticisms; and its usefulness to a Greek scholar is acknowledged. But, in order to determine the place of Viger among grammarians, we should ascertain by comparison with preceding works, especially the Thesaurus of Stephens, for how much he is indebted to their labors. He would probably, after all deductions, appear to merit great praise. His arrangement is more clear, and his knowledge of syntax more comprehensive, than that of Caninius or any other earlier writer; but his notions are not unfrequently imperfect or erroneous, as the succeeding editors have pointed out. In common with many of the older grammarians, he fancied a difference of sense between the two aorists, wherein even Zeunius has followed him.¹

6. In a much lower rank, we may, perhaps, next place Weller, author of a Greek grammar, published in 1638, of which its later editor, Fischer, says that it Weller's Greek Grammar. has always stood in high repute as a school-book, and been frequently reprinted; meaning, doubtless, in Germany. There is nothing striking in Weller's grammar: it may deserve praise for clearness and brevity; but in Vergara, Caninius, and Sylburgius there is much more instruction for those who are not merely schoolboys. What is most remarkable is, that Weller claims as his own the reduction of the declensions to three, and of the conjugations to one; which, as has been seen in another place,² is found in the grammar of Sylburgius, and is probably due to Ramus. This is rather a piece of effrontery, as he could scarcely have lighted by coincidence on both these innovations. Weller has given no syntax: what is added in Fisher's edition is by Lambert Bos.

7. Philip Labbe, a French Jesuit, was a laborious compiler, among whose numerous works not a few relate to Labbe and others. the grammar of the Greek language. He had, says Nicéron, a wonderful talent in multiplying titlepages: we

¹ An earlier treatise on Greek particles by Devarius, a Greek of the Ionian Islands, might have been mentioned in the last period. It was republished by Reusmann, who calls Devarius, "homo olim haud ignobilis, at hodie pæne ne-

glectus." He is thought too subtle in grammar, but seems to have been an excellent scholar. I do not perceive that Viger has borrowed from him.

² Vol. II. p. 29.

have fifteen or sixteen grammatical treatises from him, which might have been comprised in two or three ordinary volumes. Labbe's *Regule Accentuum*, published in 1635, was once, I believe, of some repute: but he has little or nothing of his own.¹ The Greek grammars published in this age by Alexander Scot and others are ill digested, according to Lancelot, without order or principle, and full of useless and perplexing things:² and that of Vossius, in 1642, which is only an improved edition of Clenardus, appears to contain little which is not taken from others.³ Erasmus Schmidt is said by Eichhorn to be author of a valuable work on Greek dialects:⁴ George Pasor is better known by his writings on the Hellenistic dialect, or that of the Septuagint and New Testament. Salmasius, in his *Commentarius de Hellenistica* (Leyden, 1643), has gone very largely into this subject. This, he says, is a question lately agitated, whether there be a peculiar dialect of the Greek Scriptures: for, in the last age, the very name of Hellenistic was unknown to scholars. It is not above half a century old. It was supposed to be a Hebrew idiom in Greek words; which, as he argues elaborately and with great learning, is not sufficient to constitute a distinct dialect, none of the ancients having ever mentioned one by this name. This is evidently much of a verbal dispute, since no one would apply the word to the scriptural Greek in the same sense that he does to the Doric and Attic. Salmasius lays down two essential characteristics of a dialect: one, that it should be spoken by people of a certain locality; another, that it should be distinguishable by single words, not merely by idiom. A profusion of learning is scattered all round, but not pedantically or impertinently; and this seems a very useful book in Greek or Latin philology. He may perhaps be thought to underrate the peculiarities of language in the Old and New Testament, as if they were merely such as passed current among the contemporary Greeks. The second part of this Commentary relates to the Greek dialects generally, without reference to the Hellenistic. He denies the name to what is usually called the common dialect, spoken, or at least written, by the Greeks in general after the time of Alexander. This also is, of course, a question of words: perhaps Salmasius

Salmasius
de Lingua
Hellenis-
tica.

¹ Nicéron, vol. xxv.
² Baillet, n. 706.

³ Baillet, n. 711.
⁴ Geschichte der Cultur, III. 826.

used a more convenient phraseology than what is often met with in grammarians.

8. Editions of Greek classics are not so numerous as in the former period. The Pindar of Erasmus Schmidt in 1614, and the Aristotle of Duval in 1619, may be mentioned: the latter is still in request, as a convenient and complete edition. Meursius was reckoned a good critical scholar, but his works as an editor are not very important. The chief monument of his philological erudition is the *Lexicon Græco-Barbarum*, a glossary of the Greek of the Lower Empire. But no edition of a Greek author published in the first part of the seventeenth century is superior, at least in magnificence, to that of Chrysostom by Sir Henry Savile. This came forth, in 1612, from a press established at Eton by himself, provost of that college. He had procured types and pressmen in Holland, and three years had been employed in printing the eight volumes of this great work; one which, both in splendor of execution and in the erudition displayed in it by Savile, who had collected several manuscripts of Chrysostom, leaves immeasurably behind it every earlier production of the English press. The expense, which is said to have been eight thousand pounds, was wholly defrayed by himself; and the tardy sale of so voluminous a work could not have reimbursed the cost.¹ Another edition, in fact, by a Jesuit, Fronton Ducaeus (Fronton le Duc), was published at Paris within two years afterwards; having the advantage of a Latin translation, which Savile had imprudently waived. It has even been imputed to Ducaeus, that, having procured the sheets of Savile's edition from the pressmen while it was under their hands, he printed his own without alteration; but this seems an apocryphal story.² Savile had the assist-

¹ Beloe's *Anecdotes of Literature*, vol. v. p. 103. The copies sold for £9 each, a sum equal in command of commodities to nearly £30 at present, and, from the relative wealth of the country, to considerably more. What wonder that the sale was slow? Fuller, however, tells us, that when he wrote, almost half a century afterwards, the book was become scarce. "Chrysostomus," says Casaubon, "a Savilio editur privata impensa, animo regio." — Ep. 738 (*apud* Beloe). The principal assistants of Savile were Matthew Bunt, Thomas Allen, and especially Richard Montagu, afterwards celebrated in our ecclesiastical history as Bishop of

Chichester, who is said to have corrected the text before it went to the press. As this is the first work of learning, on a great scale, published in England, it deserves the particular commemoration of those to whom we owe it.

² It is told by Fuller, and I do not know that it has any independent confirmation. Savile himself says of Fronton Ducaeus, "Vir doctissimus, et cui Chrysostomus noster plurimum debet." Fuller, it may be observed, says, that the Parisian edition followed Savile's "in a few months," whereas the time was two years; and, as Brunet (*Manuel du Libraire*) justly observes, there is no appa-

ance, in revising the text, of the most learned co-adjutors he could find in England.

9. A very few more Greek books were printed at Eton soon afterwards; and, though that press soon ceased, some editions of Greek authors, generally for schools, appeared in England before 1650. One of these, the *Poetæ Minores* of Winterton, is best known, and has sometimes been reprinted: it appears to differ little, if at all, from the collection printed by Crispin in 1570, and of which there had been many subsequent editions, with the title *Vetustissimorum Autorum Georgica, Bucolica et Gnomonica*: but the text, though still very corrupt, has been amended; and a few notes, generally relating to prosody, have been subjoined. The Greek language, however, was now much studied;¹ the age of James and Charles was truly learned; our writers are prodigal of an abundant erudition, which embraces a far wider range of authors than are now read; the philosophers of every class, the poets, the historians, and orators of Greece, to whom few comparatively had paid regard in the days of Elizabeth, seem as familiar to the miscellaneous writers of her next successors as the fathers of the church are to the theologians. A few, like Jeremy Taylor, are equally copious in their libations from both streams. But, though thus deeply read in ancient learning, our old scholars were not very critical in philology.

10. In Latin criticism, the pretensions of the seventeenth century are far more considerable than in Greek. The first remarkable edition, however, that of Horace by Torrentius, a Belgian ecclesiastic, though it

Latin editions: Torrentius.

rent necessity to suppose an unfair communication of the sheets, even if the text should be proved to be copied.

¹ It might appear, at first sight, that Casaubon intended to send his son Meric to Holland, under the care of Heinsius, because he could not get a good classical education in England. "Cupio in Graecis, Latinis, et Hebraicis literis ipsum serio exerceri. Hoc in Angliâ posse fieri sperare non possumus: nam hic locupletissima sunt collegia, sed quorum ratio toto genere diversa est ab institutis omnium aliorum collegiorum." — Ep. 9:2 (1614). But possibly he meant, that, on account of his son's foreign birth, he could not be admitted on the foundation of English colleges, though the words do not clearly express this. At the king's command,

however, Meric was sent to Oxford. One of Casaubon's sons went to Eton school; "Literis dat operam in gymnasio Etonensi." — Ep. 7:37 (quoted in Beloe's *Anecdotes*: I had overlooked the passage). Theological learning, in the reign of James, opposed polite letters and philology. "Est in Angliâ," says Casaubon, "theologorum ingens copia: eo enim fere omnes studia sua referunt." — Ep. 7:62. "Venio ex Angliâ (Grotius writes in 1613), literarum ibi tenuis est merces; theologi regnant, legulei rem faciunt; unus ferme Casaubonus habet fortunam satis faventem, sed, ut ipse judicat, minus certam. Ne huic quidem locus fuisset in Angliâ ut liberatori, theologum induere debuit." — *Epiet. Grot.*, p. 751.

appeared in 1602, being posthumous, belongs strictly to the preceding age. It has been said that Dacier borrowed much for his own notes from this editor; but Horace was so profusely illustrated in the sixteenth century, that little has been left for later critics except to tamper, as they have largely done, with his text. This period is not generally conspicuous for editions of Latin authors; but some names of high repute in grammatical and critical lore belong to it.

11. Gruter, a native of Antwerp, who became a professor in several German universities, and finally in that of Heidelberg, might have been mentioned in our history of the sixteenth century, before the expiration of which some of his critical labors had been accomplished. Many more belong to the first twenty years of the present. No more diligent and indefatigable critic ever toiled in that quarry. His *Suspiciones*, an early work, in which he has explained and amended miscellaneous passages, his Annotations on the Senecas, on Martial, on Statius, on the Roman historians, as well as another more celebrated compilation which we shall have soon to mention, bear witness to his immense industry. In Greek he did comparatively but little; yet he is counted among good scholars in that language. All others of his time, it has been said, appear mere drones in comparison with him.¹ Scaliger, indeed, though on intimate terms with Gruter, in one of his usual fits of spleen, charges him with a tasteless indifference to the real merit of the writers whom he explained, one being as good as another for his purpose, which was only to produce a book.² In this art, Gruter was so perfect that he never failed to publish one every year, and sometimes every month.³ His eulogists have given him credit for acuteness and judgment, and even for elegance and an agreeable variety; but he seems not to have preserved much repute except for his laborious erudition.

12. Daniel Heinsius, conspicuous as secretary of the synod of Dort, and a Latin poet of distinguished name, was also among the first philologers of his age. Many editions of Greek and Latin writers, or annotations upon them, Theocritus, Hesiod, Maximus Tyrius, Aristotle, Horace, Terence, Silius, Ovid, attest his critical skill. He is praised for

¹ *Ballet*, n. 488; Bayle; Nicéron, vol. ix. modo libros multos excudat."—Scaliger, *Secunda*.

² "Non curat utrum charta sit cacata," Bayle, art. "Gruter," note I.

a judicious reserve in criticism, avoiding the trifles by which many scholars had wearied their readers, and attending only to what really demanded the aid of a critic, as being corrupt or obscure. His learning was very extensive and profound, so that, in the panegyric tone of the times, he is set above all the living, and almost above all the dead.¹

13. Grotius contributed much to ancient philology. His editions of Aratus, Stobæus, the fragments of the lost Greek dramas, Lucan and Tacitus, are but a part of those which he published. In the power of illustrating a writer by parallel or resembling passages from others, his taste and fondness for poetry, as much as his vast erudition, have made him remarkable. In mere critical skill, he was not quite so great a master of the Greek as of the Latin language, nor was he equal to restoring the text of the dramatic poets.

14. The *Variae Lectiones* of Rutgersius, in 1618, whose premature death cut off a brilliant promise of erudition, are in six books, almost entirely devoted to emendation of the text, in such a miscellaneous and desultory series of criticisms as the example of Turnebus and other scholars had rendered usual.² Reinesius, a Saxon physician, in 1640, put forth a book with the same title, a thick volume of about 700 pages of multifarious learning, chiefly, but not exclusively, classical. He is more interpretative, and less attentive to restore corrupted texts, than Rutgersius.³ The *Adversaria* of Gaspar Barthius are better known. This work is in sixty books, and extends to about 1,500 pages in folio. It is exactly like those of Turnebus and Muretus, an immense repertory of unconnected criticisms and other miscellaneous erudition. The chapters exceed in number the pages, and each chapter contains several articles. There is, however, more connection, alphabetical or otherwise, than in Turnebus; and they are less exclusively classical, many relating to mediæval and modern writers. The sixtieth book is a comment-

¹ Baillet, n. 517.

² "This work," says Nicéron (vol. xxxii.), "is in esteem: the style is neat and polite, the thoughts are just and refined; it has no more quotations than the subject requires."

³ Bayle observes of the writings of Reinesius in general, that "good judges of literature have no sooner read some pages, but they place him above those

philologers who have only a good memory; and rank him with critics who go beyond their reading, and know more than books have taught them. The penetration of their understanding makes them draw consequences and form conjectures which lead them to discover hidden treasures. Reinesius was one of these, and made it his chief business to find out what others had not said."

ary on a part of Augustin de Civitate Dei. It is difficult to give a more precise notion of Barthius: he is more *aesthetic* than Turnebus, but less so than Muretus; he explains and corrects fewer intricate texts than the former, but deals more in parallel passages and excursive illustration.¹ Though Greek appears more than in Turnebus, by far the greater part of Barthius's *Adversaria* relates to Latin, in the proportion of at least fifteen to one. A few small poems are printed from manuscripts for the first time. Barthius, according to Morhof, though he sometimes explains authors very well, is apt to be rash in his alterations, hasty in his judgments, and has too much useless and frivolous matter. Bayle is not more favorable. Barthius published an edition of Statius, and another of Claudian.

15. Rigault or Rigaltius, Petit, Thysius, and several more, do honor to France and the Low Countries during ^{Other critics} this period. Spain, though not strong in classical ^{—English.} philology, produced Ramiresius de Prado, whose *Πεντακοσίων*, sive *Quinquaginta Militum Ductor*, 1612, is but a book of criticism with a quaint title.² In Latin literature we can hardly say that England made herself more conspicuous than in Greek. The notes of John Bond on Horace, published in 1606, are properly a work of the age of Elizabeth: the author was long a schoolmaster in that reign. These notes are only little marginal scholia for the use of boys of no great attainments, and in almost every instance, I believe, taken from Lambinus. This edition of Horace, though Antony Wood calls the author a most noted critic and grammarian, has only the merit of giving the observations of another concisely and perspicuously. Thomas Farnaby is called by Baillet one of the best scholiasts, who says hardly any thing useless, and is

¹ The following are the heads of the fourth chapter of the first book, which may serve as a specimen of the *Adversaria*:—"Ad Victoris Uticensis librum primum notæ et emendationes. Limites. Collimitia. Quantitas. H. Stephanus notatur. Impendere. Totum. Ombimodè. Dextrales. Asta. Francisci Baldulini audacia castigatur. Tormenta antiqua. Linguam Arx Capitis. Memorie. Cruciarum. Baldulini denuo aliquoties notatur." It is true that all this farrago arises out of one passage in Victor of Utica, and Barthius is far from being so desultory as Turnebus; but 3,000 columns of such notes make but a dictionary without the

help of the alphabet. Barthius tells us himself that he had finished two other volumes of *Adversaria*, besides correcting the first. See the passage in Bayle, note K. But he does not stand on very high ground as a critic, on account of the rapidity with which he wrote; and, for the same reason, has sometimes contradicted himself. Bayle; Baillet, n. 536; Nicéron, vol. vii.; Morhof, lib. v. l. 10.

² This has been ascribed by some to his master Sanctius, author of the *Minerva*; Ramires himself having been thought unequal to such remarks as we find in *Baillet*, n. 537.

very concise.¹ He has left notes on several of the Latin poets. It is possible that the notes are compiled, like those of Bond, from the foreign critics. Farnaby also was a schoolmaster, and schoolmasters do not write for the learned. He has, however, been acknowledged on the Continent for a diligent and learned man. Wood says he was "the chief grammarian, rhetorician, poet, Latinist, and Grecian of his time; and his school was so much frequented, that more churchmen and statesmen issued thence than from any school taught by one man in England."²

16. But the greatest in this province of literature was **Salmasius**. Claude Saumaise, best known in the Latin form **Salmasius**, whom the general suffrage of his compeers placed at their head. An incredible erudition, so that it was said, what Salmasius did not know was beyond the bounds of knowledge; a memory such as none but those great scholars of former times seem to have possessed; a life passed, naturally enough, in solitary labor, — were sufficient to establish his fame among the learned. His intellectual strength has been more questioned: he wrote, it has been alleged, on many subjects that he did not well understand; and some have reduced his merit to that of a grammatical critic, without altogether rating this so highly as the world has done.³ Salmasius was very proud, self-confident, disdainful, and has consequently fallen into many errors, and even contradictions, through precipitancy. In his controversy with Milton, for which he was little fitted, he is rather feeble, and glad to escape from the severity of his antagonist by a defence of his own Latinity.⁴ The works of Salmasius are numerous, and on very miscellaneous subjects: among the philological, his Annotations on the *Historiæ Augustæ Scriptores* seem to deserve mention. But the most remarkable, besides the commentary on the Hellenistic Dialect, of which an account has been given, is the *Plinianæ Exercitationes*, published in 1629. These remarks, nominally on Pliny, are, in the first instance, on Solinus.

¹ N. 521.

² *Athensæ Oxonienses*, vol. III.

³ Baillet, n. 511, is excessively severe on Salmasius: but the homage due to his learning by such an age as that in which he lived cannot be extenuated by the censure of a man like Baillet, of extensive but rather superficial attainments, and open to much prejudice.

⁴ Milton began the attack by objecting to the use of *persona* for an individual man: but, in this mistaken criticism, uttered himself the solecism *capulandum*. See Johnson's *Lives of the Poets*. This expression had previously been noticed by Vavasseur.

Salmasius tells us that he had spent much time on Pliny; but, finding it beyond the powers of one man to write a commentary on the whole Natural History of that author, he had chosen Solinus, who is a mere compiler from Pliny, and contains nothing from any other source. The *Plinianæ Exercitationes* is a mass of learning on the geography and natural history of Pliny in more than 900 pages, following the text of the Polyhistor of Solinus.¹

17. It had been the desire of those who aspired to reputation for taste and eloquence to write well in Latin, the sole language, on this side of the Alps and Pyrenees, to which the capacity of choice and polished expression was conceded. But, when the French tongue was more cultivated and had a criticism of its own, this became the natural instrument of polite writers in France; and the Latin fell to the merely learned, who neglected its beauties. In England it had never been much studied for the purposes of style; and, though neither in Germany nor the Low Countries it was very customary to employ the native language, the current Latin of literature was always careless and often barbarous. Even in Italy, the number of good writers in that language was now very scanty. Two deserve to be commemorated with praise, both historians of the same period. The *History and Annals of Grotius*, in which he seems to have emulated, with more discretion than some others, the nervous brevity of Tacitus, though not always free from a certain hardness and want of flow, nor equal, consequently, in elegance to some productions of the sixteenth century, may be deemed a monument of vigorous and impressive language. The *Decades of Farnian Strada*, a Roman Jesuit, contain a history of the Flemish war, not written certainly in imitation of Tacitus, whom the author depreciated, but with more classical spirit than we usually find in that age. Scarcely any Latin, however, of this period is equal to that of Barclay in the *Argenis* and *Euphormio*.

¹ "Nemo adeo ut propriam, suamque veluti regnum, sibi criticen vindicatum irit, ac Claudius Salmasius, qui, quemadmodum nihil unquam scripsit, in quo non insignia multa artis criticæ vestigia deprehendas, ita imprimis, ut auctores cum notis et castigacionibus absolutissimis editos taceamus, vasto illo Plinianorum. Exercitationum opere, quantum in

eo eruditionis genere valeret demonstratum dedit."—Morhof, *iv. v. c. 1, § 12*. The Jesuits Petavius and Harduin, who did not cordially praise any Protestant, charged this book with passing over real difficulties, while a mass of heterogeneous matter was foisted in. *Le Clerc* (or *La Croix*) vindicates Salmasius against some censures of Harduin in *Bibl. Univ.*, vol. *iv.*

His style, though rather diffuse, and more florid than that of the Augustan age, is perhaps better suited to his subjects, and reminds us of Petronius Arbiter, who was probably his model.

18. Of the grammatical critics, whose attention was solely turned to the purity of Latin style, two are conspicuous, — Gaspar Scioppius and Gerard Vossius. The first, one of those restless and angry spirits whose hand is against all the world, lived a long life of controversy and satire. His productions, as enumerated by Nicéron, mostly anonymous, are about one hundred; twenty-seven of which, according to another list, are grammatical.¹ The Protestants whom he had abandoned, and the Jesuits whom he would not join, are equally the objects of his anger. In literature he is celebrated for the bitterness of his attacks on Cicero, whom he spared as little as he did his own contemporaries. But Scioppius was an admirable master of the Latin language.

His Philo-
sophical
Grammar. All that is remembered of his multifarious publications relates to this. We owe to him a much improved edition of the *Minerva* of Sanctius. His own *Grammatica Philosophica* (Milan, 1628), notwithstanding its title, has no pretensions to be called any thing more than an ordinary Latin grammar. In this I observed nothing remarkable but that he denies the gerund and supine to be parts of the verb, considering the first as passive participles, and the second as nouns substantive.

19. The *Infamia Famiani* of Scioppius was written against His In-
famia
Famiani. Famianus Strada, whom he hated both as a Jesuit, and as one celebrated for the beauty of his style. This book serves to show how far those who wrote with some eloquence, as Strada certainly did, fell short of classical purity. The faults pointed out are often very obvious to those who have used good dictionaries. Scioppius is, however, so fastidious as to reject words employed by Seneca, Tacitus, and even Phædrus, as of the silver age; and sometimes, probably, is wrong in his dogmatic assertion of a negative, that no good authority can be found for them.

20. But his most considerable work is one called *Judicium de Stylo Historico*, subjoined to the last, and published after his death in 1650. This treatise con-

¹ Nicéron, vol. xxxv ; Biogr. Univ.

scent of Racow ; and, though these crept slowly to light, there was enough in the earliest to make us wonder at the high name, the epithet Ever-memorable, which he obtained in the English Church.

30. It is unnecessary to say that few disputes in theology have been so eagerly conducted, or so extensively ramified, as those which relate to the free-will of man, and his capacity of turning himself towards God. In this place, nothing more will be expected than a brief statement of the principal question, doing no injustice by a tone of partiality to either side. All shades of opinion, as it seems, may be reduced to two, which have long divided and will long divide the Christian world. According to one of these, the corrupt nature of man is incapable of exerting any power towards a state of acceptance with God, or even of willing it with an earnest desire, until excited by preventing (*præveniens*) grace ; which grace is vouchsafed to some only, and is called free, because God is not limited by any respect of those persons to whom he accords this gift. Whether those who are thus called by the influence of the Spirit are so irresistibly impelled to it, that their perseverance in the faith and good works which are the fruits of their election may surely be relied upon, or, on the other hand, may either at first obdurately resist the divine impulses, or finally swerve from their state of grace, is another question, upon which those who agree in the principal doctrine have been at variance. It is also controverted among those who belong to this class of theologians, whether the election thus freely made out of mankind depends upon an eternal decree of predestination, or upon a sentence of God following the fall of man. And a third difference relates to the condition of man after he has been aroused by the Spirit from a state of entire alienation from God : some holding that the completion as well as commencement of the work of conversion is wholly owing to the divine influence ; while others maintain a co-operation of the will, so that the salvation of a sinner may in some degree be ascribed to himself. But the essential principle of all whom we reckon in this category of

vails with private persons to entertain it. The most singular and strongest part of human authority is properly in the wisest and most virtuous ; and those, I trow, are not the most universal."—iii. 164.

The treatise on Schism, from which these last passages are not extracted, was printed at Oxford in 1642, with some animal versions by the editor. Wood's *Athenæ*. iii. 414.

divines is the necessity of preventing grace ; or, in other words, that it is not in the power of man to do any act, in the first instance, towards his own salvation. This, in some or other of its modifications, used to be deemed the orthodox scheme of doctrine: it was established in the Latin Church by the influence of Augustin ; it was generally held by the schoolmen, by most of the early reformers, and seems to be inculcated by the decrees of the Council of Trent, as much as by the Articles of the Church of England. In a loose and modern acceptation of the word, it often goes by the name of Calvinism ; which may perhaps be less improper, if we do not use the term in an exclusive sense ; but, if it is meant to imply a particular relation to Calvin, leads to controversial chicane, and a misstatement of the historical part of the question.

31. An opposite class of theological reasoners belong to what is sometimes called the Semi-Pelagian school. These concur with the former in the necessity of assistance from the Spirit to the endeavors of man, towards subduing his evil tendencies and renewing his heart in the fear and love of God, but conceive that every sinner is capable of seeking this assistance, which will not be refused him, and consequently of beginning the work of conversion by his own will. They, therefore, either deny the necessity of preventing grace, except such as is exterior ; or, which comes effectively to the same thing, assert that it is accorded in a sufficient measure to every one within the Christian Church, whether at the time of baptism, or by some other means. They think the opposite opinion, whether founded on the hypothesis of an eternal decree or not, irreconcilable with the moral attributes of the Deity, and inconsistent with the general tenor of Scripture. The Semi-Pelagian doctrine is commonly admitted to have been held by the Greek fathers ; but the authority of Augustin and the decisions of the Western Church caused it to assume the character of an heresy. Some of the Scotists among the schoolmen appear to have made an approach to it by their tenet of *grace ex congruo*. They thought that the human virtues and moral dispositions of unregenerate men were the predisposing circumstances, which, by a sort of fitness, made them the objects of the Divine Goodness in according the benefits of his grace. Thus their own free-will, from which it was admitted that such qualities and actions might proceed, would be the real

though mediate, cause of their conversion. But this was rejected by the greater part, who asserted the absolute irrespective freedom of grace, and appealed to experience for its frequent efficacy over those who had no inherent virtues to merit it.

32. The early reformers, and none more than Luther, Tenets of the reformers. maintained the absolute passiveness of the human will; so that no good actions, even after conversion, could be ascribed in any proper sense to man, but altogether to the operation of the Spirit. Not only, however, Melancthon espoused the synergistic doctrine; but the Lutheran Church, though not in any symbolic book, has been thought to have gone a good way towards Semi-Pelagianism, or what passed for such with the more rigid party.¹ In the reformed church, on the contrary, the Supralapsarian tenets of Calvin, or the immutable decrees of election and reprobation from all eternity, were obviously incompatible with any hypothesis that made the salvation of a sinner depend upon himself. But, towards the close of the sixteenth century, these severer notions (which it may be observed, by the way, had always been entirely rejected by the Anabaptists, and by some of greater name, such as Sebastian Castilio) began to be impugned by a few learned men. This led in England to what are called the Lambeth Articles, drawn up by Whitgift, six of which assert the Calvinistic doctrine of predestination, and three deny that of the Semi-Pelagians. But these, being not quite approved by the queen or by Lord Burleigh, were never received by authority in our church. There can nevertheless be no reasonable or even sincere doubt that Calvinism, in the popular sense, was at this time prevalent: even Hooker adopted the Lambeth Articles with verbal modifications that do not affect their sense.

33. The few who in England, or in the reformed churches Rise of Arminianism. upon the Continent, embraced the novel and heterodox opinions, as they were then accounted, within the sixteenth century, excited little attention in comparison with James Arminius, who became professor of theology at Leyden in 1604. The controversy ripened in a few years:

¹ Le Clerc says, that the doctrine of Melancthon, which Bossuet stigmatizes as Semi-Pelagian, is that of the Council of Trent. Bibl Choise, v. 341. I should put a different construction upon the Tridentine canons; but, of course, my practice in these nice questions is not great.

it was intimately connected, not, of course, in its own nature, but by some of those collateral influences which have so often determined the opinions of mankind, with the political relations between the Dutch clergy and the States of Holland, as it was afterwards with the still less theological differences of that government with its stadtholder: it appealed, on one side, to reason; on the other, to authority and to force; an unequal conflict, till posterity restore the balance. Arminius died in 1609: he has left works on the main topics of debate; but, in theological literature, the great chief of the Arminian or Remonstrant Church is Simon Episcopius. The principles of Episcopius are more widely removed from those of the Augustinian school than the five articles, so well known ^{Episcopius.} as the leading tenets of Arminius, and condemned at the Synod of Dort. Of this famous assembly it is difficult to speak in a few words. The copious history of Brandt is perhaps the best authority; though we must own that the opposite party have a right to be heard. We are here, however, on merely literary ground; and the proceedings of ecclesiastical synods are not strictly within any province of literary history.

34. The works of Episcopius were collectively published in 1650, seven years after his death. They form two ^{His writ-} volumes in folio, and have been more than once re-^{ings.} printed. The most remarkable are the *Confessio Remonstrantium*, drawn up about 1624; the *Apology* for it against a censure of the opposite party; and, what seems to have been a later work and more celebrated, his *Institutiones Theologicae*. These contain a new scheme of religion, compared with that of the established churches of Europe; and may justly be deemed the representative of the liberal or latitudinarian theology. For though the writings of Erasmus, Cassander, Castalio, and Acontius, had tended to the same purpose, they were either too much weakened by the restraints of prudence, or too obscure and transitory, to draw much attention, or to carry any weight against the rigid and exclusive tenets which were sustained by power.

35. The earlier treatises of Episcopius seem to speak on several subjects less unequivocally than the *Theological Institutions*; a reserve not perhaps to be censured, ^{Their spirit and tendency.} and which all parties have thought themselves warranted to employ, so long as either the hope of agreement with

a powerful adversary, or of mitigating his severity, should remain. Hence the Confession of the Remonstrants explicitly states, that they decline the Semi-Pelagian controversy, contenting themselves with asserting that sufficient grace is bestowed on all who are called by the gospel to comply with that divine call and obey its precepts.¹ They used a form of words, which might seem equivalent to the tenet of original sin; and they did not avoid or refuse that term. But Episcopus afterwards denies it, at least in the extended sense of most theologians, almost as explicitly as Jeremy Taylor.² It was common, in the seventeenth century, to charge the Arminians, and especially Episcopus, with Socinianism. Bossuet, who seems to have quarrelled with all parties, and is neither Molinist nor Jansenist, Calvinist nor Arminian, never doubting but that there is a firm footing between them, having attacked Episcopus and Grotius particularly for Semi-Pelagianism and Socinianism, Le Clerc entered on their defence. But probably he would have passed himself with Bossuet, and hardly cared if he did pass, for a heretic, at least of the former denomination.³

36. But the most distinguishing peculiarity in the writings of Episcopus was his reduction of the fundamental doctrines of Christianity far below the multitudinous articles of the churches, confining them to propositions which no Christian can avoid acknowledging without manifest blame; such, namely, wherein the subject, the predicate, and the connection of the two, are found in Scripture by express or equivalent words.⁴ He laid little stress on the authority of the church, notwithstanding the advantage he

¹ Episcop. Opera, vol. i. p. 64. "De eo nemini littem movent Remonstrantes." I am not sure that my translation is right; but I think it is what they meant. By convenient grace they seemed to have meant only the exterior grace of the gospel's promulgation, which is equivalent to the Semi-Pelagian scheme, p. 188. Grotius latterly came into this opinion, though he had disclaimed every thing of the kind in his first dealings with theology. I have found the same doctrine in Callistus: but I have preserved no reference as to either.

² Instit. Theolog., lib. iv. sect. v. c. 2. "Corruptionis istius universalis nulla sunt indicia nec signa: in eo non pauca sunt signa ex quibus colligitur naturam totam humanam sic corruptam non esse." The

whole chapter, "Ubi de peccato, quod vocant, originis agitur, et preceptus S. S. loca quibus inniti creditur, examinantur," appears to deny the doctrine entirely; but there may be some shades of distinction which have escaped me. Limborch (Theolog. Christiana, lib. iii. c. iv.) allows it in a qualified sense.

³ Bibl. Choiseul, vol. v.

⁴ "Necessaria que scripturis continentur talia esse omnia, ut sine manifesta hominis culpa ignorari, negari, aut in dubium vocari nequeant: quia videlicet tum subjectum, tum predicatum, tum subjecti cum predicato connectio necessaria in ipse scripturis est, aut expressa, aut acquipolenter." — Inst. Theol., l. iv. c. 9.

might have gained by the Anti-Calvinistic tenets of the fathers; admitting, indeed, the validity of the celebrated rule of Vincentius Lirinensis, in respect of tradition, which the upholders of primitive authority have always had in their mouths, but adding that it is utterly impossible to find any instance wherein it can be usefully applied.¹

37. The Arminian doctrine spread, as is well known, in despite of obloquy and persecution, over much of the Protestant region of Europe. The Lutheran churches were already come into it; and in England there was a predisposing bias in the rulers of the church towards the authority of the primitive fathers, all of whom, before the age of Augustin, and especially the Greek, are generally acknowledged to have been on that side which promoted the growth of this Batavian theology.² Even in France, it was not without considerable influence. Cameron, a divine of Saumur, one of the chief Protestant seminaries, devised a scheme of conciliation, which, notwithstanding much opposition, gained ground in those churches. It was supported by some highly distinguished for learning, Amyraut, Daillé, and Blondel. Of this scheme it is remarkable, that while in its literal purport it can only seem a modification of the Augustinian hypothesis, with an awkward and feeble admixture of the other, yet its tendency was to efface the former by degrees, and to slide into the Arminian hypothesis, which

¹ Instit. Theolog., l. iv. sect. i. c. 15. Dupin says of Episcopius: "Il n'a employé dans ses ouvrages que des passages de l'écriture sainte qu'il possédoit parfaitement. Il avoit aussi lu les Rabbins; mais on ne voit pas qu'il eût étudié les pères ni l'antiquité ecclésiastique. Il écrit nettement et méthodiquement, pose des principes, ne dissimule rien des objections qu'on peut faire contre, et y répond du mieux qu'il peut. On voit en lui une tolérance parfaite pour les Sociniens, quoi-qu'il se déclare contre eux; pour le parti d'Arminius, jamais il n'a eu de plus zélé et de plus habile défenseur." — Bibliothèque des Auteurs séparés de l'Eglise Romaine, il. 495.

The life of Episcopius has been written by Lunborch. Justice has been done to this eminent person, and to the Arminian part, which he led, in two recent English works, Nicholls's Calvinism and Arminianism displayed, and Calder's Life of Episcopius (1835). The latter is less verbose and more temperate than the former, and may

be recommended, as a fair and useful production, to the general reader. Two theological parties in this country, though opposite in most things, are inveterately prejudiced against the Leyden school.

² Gerard Vossius, in his *Historia Pelagiana*, the first edition of which, in 1618, was considerably enlarged afterwards, admitted that the first four centuries did not countenance the predestinarian scheme of Augustin. This gave offence in Holland; his book was publicly censured; he was excommunicated, and forbidden to teach in public or private. Vossius, like others, remembered that he had a large family, and made, after some years, a sort of retraction, which, of course, did not express his real opinion. Le Clerc seems to doubt whether he acted from this motive, or from what he calls simplicity, an expression for weakness. Vossius was, like his contemporary Usher, a man of much more learning than strength of intellect. Bibliothèque Universelle, xvii. 312, 320; Nicéron, vol. xiii.

ultimately became, I believe, very common in the Reformed Church.

38. These perplexities were not confined to Protestant theology. The Church of Rome, strenuous to maintain the tenets of Augustin, and yet to condemn those who did the same, has been charged with exerting the plenitude of her infallibility to enforce the belief of an incoherent syncretism. She had condemned Baius, as giving too much efficacy to grace: she was on the point of condemning Molina for giving too little. Both Clement VIII. and Paul V. leaned to the Dominicans against the Jesuits in this controversy; but the great services and influence of the latter order prevented a decision which would have humbled them before so many adversaries. It may, nevertheless, be said, that the Semi-Pelagian or Arminian doctrine, though consonant to that of the Jesuits, was generally ill received in the Church of Rome, till the opposite hypothesis, that of Augustin and Calvin, having been asserted by one man in more unlimited propositions than had been usual, a re-action took place, that eventually both gave an apparent triumph to the Molinist party, and endangered the church itself by the schism to which the controversy gave rise. The *Augustinus* of Jansenius, Bishop of Ypres, was published in 1640, and in the very next year was censured at Rome. But, as the great controversy that sprang out of the condemnation of this book belongs more strictly to the next period, we shall defer it for the present.

39. The Socinian academy at Racow, which drew to itself several proselytes from other countries, acquired considerable importance in theological literature after the beginning of the century. It was not likely that a sect regarded with peculiar animosity would escape, in the general disposition of the Catholic party in Poland to oppress the dissidents whom they had long feared: the Racovian institution was broken up and dispersed in 1638, though some of its members continued to linger in that country for twenty years longer. The *Bibliotheca Fratrum Polonorum*, published at Amsterdam (in the titlepage, Irenopolis) in 1658, contains chiefly the works of Socinian theologians who belong to this first part of the century. The *Prælectiones Theologicæ* of Faustus Socinus himself, being published in 1609, after his death, fall within this class. They contain a systematic theo-

logy according to his scheme, and are praised by Eichhorn for the acuteness and depth they often display.¹ In these, among his other deviations from the general orthodoxy of Christendom, Socinus astonished mankind by denying the evidences of natural religion, resolving our knowledge, even of a deity, into revelation. This paradox is more worthy of those who have since adopted it, than of so acute a reasoner as Socinus.² It is, in fact, not very congenial to the spirit of his theology, which, rejecting all it thinks incompatible with reason as to the divine attributes, should at least have some established notions of them upon rational principles. The later Socinians, even those nearest to the time, did not follow their master in this part of his tenets.³ The treatise of Volkelius, son-in-law of Socinus, *De Vera Religione*, is chiefly taken from the latter's writings. It was printed at Racow in 1633, and again in Holland in 1641: but, most of the Dutch impression having been burned by order of the magistrates, it is a very scarce book; and copies were formerly sold at great prices. But the hangman's bonfire has lost its charm; and forbidden books, when they happen to occur, are no longer in much request. The first book out of five in this volume of Volkelius, on the attributes of God, is by Crellius.

40. Crellius was, perhaps, the most eminent of the Racovian school in this century.⁴ Many of its members, like himself, were Germans; their sect having gained ground in some of the Lutheran States about this time, as it did also in the United Provinces. Grotius broke a lance with him in his treatise *De Satisfactione Christi*, to which he replied in another with the same title. Each retired from the field with the courtesies of chivalry towards his antagonist. The Dutch Arminians in general, though very erroneously supposed to concur in all the leading tenets of the Racovian

¹ Eichhorn, vi. part 1, p. 283. Simon, however, observes that Socinus knew little Greek or Hebrew, as he owns himself; though he pretends to decide questions which require a knowledge of these languages. I quote from *Bibliothèque Universelle*, vol. xxiii. p. 438.

² Tillotson, in one of his sermons (I cannot give the reference, writing from memory), dissents, as might be expected, from this denial of natural religion, but with such encomiums on Socinus as some archbishops would have avoided.

³ "Socinum sectæ ejus principes nuper

Volkelius, nunc Ruarus non probant, in eo quod circa Dei cognitionem petita e natura rerum argumenta addiderit." — *Grot. Epist.*, 904. See, too, *Ruar. Epist.*, p. 210.

⁴ Dupin praises Volkelius highly, but says of Crellius, "Il avoit beaucoup étudié, mais il n'étoit pas un esprit fort élevé." — *Bibl. des Auteurs séparés*, h. 614, v. 628. Simon, on the contrary (*ubi supra*), praises Crellius highly, and says no other commentator of his party is comparable to him.

theologians, treated them with much respect.¹ Grotius was often reproached with the intimacies he kept up among these obnoxious sectaries; and many of his letters, as well as those of Curcellæus and other leading Arminians, bear witness to the personal regard they felt for them.² Several proofs of this will be also found in the Epistles of Ruarus, a book which throws much light on the theological opinions of the age. Ruarus was a man of acuteness, learning, and piety, not wholly concurring with the Racovians, but not far removed from them.³ The Commentaries of Grotius on the

¹ The Remonstrants refused to anathematize the Socinians. Episcopus says, on account of the apparent arguments in their favor, and the liberaries that have always existed on that head. *Apologia Confessionis*, Episc. Op., vol. 1. His own tenets were probably what some would call Arian; thus he says, "Personis his tribus divinitatem tribui, non collateraliter aut co-ordinate, sed subordinate." — *Inst. Theol.*, l. iv. c. 2, 32. Grotius says, he thinks the Catholics more tractable about the Trinity than the Calvinists.

² Grotius never shrunk from defending his intimacy with Ruarus and Crellius; and, after praising the former, concludes, in one of his letters, with this liberal and honest sentiment: "Ego vero ejus sum animi, ejusque instituti, ut mihi cum hominibus cunctis præcipue cum Christianis quantumvis errantibus necessitudinis aliquam partem intercedere, hæque me mente alitè neque factis pigeat demonstrare." — *Epist.*, 49. "Hæretici nisi aliquid haberent veri ac nobiscum commune, jam hæretici non essent." — *2da Series*, p. 673. "Nihil veri eo factum est deterius, quod in Hæcino incidit." — p. 889. This, he thought, was the case in some questions, where Socinus, without designing it, had agreed with antiquity. "Neque me pudeat consentire Socino, si quando is in veram veteremque sententiam incidit, ut cum fecit in controversia de justitia per Adam, et aliis nonnullis." — *Id.*, p. 797. "Socinus hoc non agens in antiquæ ecclesiæ sensus nonnunquam incidit, et eas partes, ut ingenio valebat, percoluit feliciter. Admirabilem alia que etiam vera dicunt auctoritatem detraxere." — *Epist.*, 93. Even during his controversy with Crellius, he wrote to him in a very handsome manner. "Bene autem in epistola tua, que mihi longo gratissima venit, de me iudicis, non esse me eorum in numerum, qui ob sententiis salva pietate dissentientes, alieno a quoquam sinu animo, aut boni aliquid auctentiam repudiare. Etiam in libro de vera religione [Volkeil],

quem jam percurri, selecturas et posthac, multa invenio summo cum jussio observata: illud vero sæculo gratular, reperit homines, qui neutiquam in controversiis subtilibus tantum ponant, quantum in vera vite emendatione, et quotiescunq; sanctitatem profectum." — *Epist.*, 29. (1681.) He wrote with kindness and regret on the breaking-up of the establishment at Racov in 1699. *Ep.*, 1198. Grotius has been an obnoxious on the score of Socinianism as of Popery. His Commentaries on the Scriptures are taxed with it; and in fact he is not in good odor with any but the Arminian divines; nor do they, we see, wholly agree with him.

³ Ruarus nearly agreed with Grotius as to the statement; at least, the latter thought so. "De satisfactione ita mihi respondit, ut nihil admodum controversiæ reliqueretur." — *Grot. Epist.*, 2da Series, p. 831. See also Ruari Epistola, pp. 143, 282. He said also more respect to the second century than some of his brethren, pp. 100, 439, and even struggles to agree with the Ante-Nicene fathers; though he cannot come up to them, pp. 275, 286. But, in answer to some of his correspondents who magnified primitive authority, he well replies: "Deinde quæro quis illos fixit veritati terminos? quis duo illa prima sæcula ab omni errore absolvit? Annon ecclesiastica historia satis testatur, nonnullas opiniones portentes jam tum inter eos qui nomen Christi dederant, invaluisse? Quia ut verum fatear, res ipsa docet nonnullos posteriori sævi acutius in eodanlis Scripturis veritate; et ut de nostra ætate dicam, valde me pœnitret Calvini vestri ac Besæ si nihil solidius sacras literas interpretarentur, quam video illos ipse, quos tu mihi obducis, fecisse." — p. 183. He lamented the fatal swerving from Protestantism into which reverence for antiquity was leading his friend Grotius: "Fortassis et antiquitatis veneratio, que gravibus quibusdam Pontificiorum erroribus præluxit, ultra lineam eum perduxit," p. 277 (1643); and

Scriptures have been also charged with Socinianism; but he pleaded that his interpretations were those of the fathers.

41. Two questions of great importance, which had been raised in the preceding century, became still more interesting in the present, on account of the more frequent occasion that the force of circumstances gave for their investigation, and the greater names that were engaged in it. Both of these arose out of the national establishment of churches, and their consequent relation to the commonwealth. One regarded the power of the magistrate over the church he recognized: the other involved the right of his subjects to dissent from it by nonconformity, or by a different mode of worship.

42. Erastus, by proposing to substitute for the ancient discipline of ecclesiastical censures, and especially for excommunication, a perpetual superintendence of the civil power over the faith and practice of the church, had given name to a scheme generally denominated Erastianism, though in some respects far broader than any thing he seems to have suggested. It was more elaborately maintained by Hooker in his Ecclesiastical Polity, and had been, in fact, that on which the English Reformation, under Henry, was originally founded. But as it was manifestly opposed to the ultramontane pretensions of the see of Rome, and even to the more moderate theories of the Catholic Church, being, of course, destructive of her independence, so did it stand in equal contradiction to the Presbyterian scheme of Scotland and of the United Provinces. In the latter country, the States

in answer to Mersenne, who seems to have had some hopes of his conversion, and recommended to him the controversy of Grotius with Rivet, he plainly replies, that the former had extenuated some things in the Church of Rome which ought to be altered. — p. 268. This he frequently laments in the course of his letters, but, in comparison with some of the sterner Socinians, treats him with gentleness. It is remarkable that even he and Crellius seem to have excluded the members of the Church of Rome, except the "vulgus in-eruditum et Cassandri gregales," from salvation; and this while almost all churches were anathematizing themselves in the same way. Ruar. Epist., p. 9, and p. 167.

This book contains two centuries of epistles, the second of which is said to be very scarce; and I doubt whether many

have read the first, which must excuse my quotations. The learning, sense, and integrity of Ruarus, as well as the high respect which Calixtus, Curellæus, and other great men, felt for him, render the book of some interest. He tells us that while he was in England, about 1617, a professorship at Cambridge was offered to him, worth £100 per annum, besides as much more from private pupils. — p. 71. But he probably mistook the civil speeches of individuals for such a proposal on the part of the university; and at least he must have been silent about his Socinianism. The morality of the early Socinians was very strict, and even ascetic; proofs of which appear in these letters. — p. 308, et alibi.

of Holland had been favorable to the Arminians, so far at least as to repress any violence against them: the clergy were exasperated and intolerant; and this raised the question of civil supremacy, in which Grotius, by one of his early works, entitled *Pietas Ordinum Hollandiæ*, published in 1613, sustained the right of the magistrate to inhibit dangerous controversies.

43. He returned, after the lapse of some years, to the same theme in a larger and more comprehensive work, *De Imperio Summarum Potestatum circa Sacra*. It is written upon the Anglican principles of regal supremacy, which had, however, become far less popular with the rulers of our church than in the days of Cranmer, Whitgift, and Hooker. After stating the question, and proving the ecclesiastical power of the magistrate by natural law, Scripture, established usage, agreement of Heathen and Christian writers, and the reason of the thing, he distinguishes control over sacred offices from their exercise, and proceeds to inquire whether the magistrate may take the latter on himself; which, though practised in the early ages of the world, he finds inconvenient at present, the manners required for the regal and sacerdotal character being wholly different.¹

44. Actions may be prescribed or forbidden by natural divine law, positive divine law, or human law; the latter extending to nothing but what is left indefinite by the other two. But, though we are bound not to act in obedience to human laws which contradict the divine, we are also bound not forcibly to resist them. We may defend ourselves by force against an equal, not against a superior, as he proves, first, from the Digest, and, secondly, from the New Testament.² Thus the rule of passive obedience is unequivocally laid down. He meets the recent examples of resistance to sovereigns, by saying that they cannot be approved where the kings have had an absolute power; but where they are bound by compact or the authority of a senate or of estates, since their power is not unlimited, they may be resisted on just grounds by that authority.³ "Which I remark," he proceeds to say, "lest any one, as I sometimes have known, should disgrace a good cause by a mistaken defence."

¹ Cap. 4.

² Cap. 8.

³ "Sin alieni reges tales fuere, qui partim sive positivis legibus et senatus alicujus aut ordinum decretis adstringentur, in hoc, ut summum imperium non obtinent, arma ex optimatum tanquam superiorum sententia sumi justis de causis potuerunt." — Ibid.

45. The magistrate can alter nothing which is definitely laid down by the positive law of God; but he may regulate the circumstantial observance even of such; and, as to things undefined in Scripture, he has plenary jurisdiction, such as the temporalities of the church, the convocation of synods, the election of pastors. The burden of proof lies on those who would limit the civil power by affirming any thing to be prescribed by the divine law.¹ The authority attributed in Scripture to churches does not interfere with the power of the magistrate, being persuasive, and not coercive. The whole church has no coercive power by divine right.² But, since the visible church is a society of divine institution, it follows, that whatever is naturally competent to a lawful society is competent also to the church, unless it can be proved to be withdrawn from it.³ It has, therefore, a legislative government (*regimen constitutivum*), of which he gives the institution of the Lord's Day as an example. But this does not impair the sovereign's authority in ecclesiastical matters. In treating of that supremacy, he does not clearly show what jurisdiction he attributes to the magistrate; most of his instances relating to the temporalities of the church, as to which no question is likely to arise.⁴ But, on the whole, he means undoubtedly to carry the supremacy as far as is done in England.

46. In a chapter on the due exercises of the civil supremacy over the church, he shows more of a Protestant feeling than would have been found in him when he approached the latter years of his life;⁵ and declares fully against submission to any visible authority in matters of faith, so that sovereigns are not bound to follow the ministers of the church in what they may affirm as doctrine. Ecclesiastical synods he deems often useful, but thinks the magistrate is not bound to act with their consent, and that they are sometimes pernicious.⁶ The magistrate may determine who shall compose such synods,⁷ — a strong position, which he endeavors to prove at

¹ Cap. 3.

² Cap. 4.

³ "Quandoquidem ecclesia cœtus est divina lege non permixtus tantum sed et institutus, de aspectabili cœtu loquor, sequitur ea omnia que cœtibus legitimis naturaliter competunt, etiam ecclesie competere, quatenus adempta non probantur."—Ibid.

⁴ Cap. 5.

⁵ Cap. 6. He states the question to be this: "An post apostolorum cœtum aut persona aut cœtus sit aliquis appetibilis, de qua quævis certi esse possumus ac debemus, quocumque ab ipis proponantur, esse indubitata veritatis. Negant hoc Evangelicæ; aiunt Romanenses."

⁶ Cap. 7.

⁷ "Designare eos, qui ad synodum sunt venturi."

great length. Even if the members are elected by the church, the magistrate may reject those whom he reckons unfit: he may preside in the assembly; confirm, reject, annul its decisions. He may also legislate about the whole organization of the established church.¹ It is for him to determine what form of religion shall be publicly exercised; an essential right of sovereignty, as political writers have laid it down. And this is confirmed by experience; "for if any one shall ask why the Romish religion flourished in England under Mary, the Protestant under Elizabeth, no cause can be assigned but the pleasure of these queens, or, as some might say, of the queens and parliaments." To the objection from the danger of abuse in conceding so much power to the sovereign, he replies, that no other theory will secure us better. On every supposition, the power must be lodged in men, who are all liable to error. We must console ourselves by a trust in Divine Providence alone.²

47. The sovereign may abolish false religions, and punish their professors, which no one else can. Here again we find precedents instead of arguments; but he says that the primitive church disapproved of capital punishments for heresy, which seems to be his main reason for doing the same. The sovereign may also enjoin silence in controversies, and inspect the conduct of the clergy without limiting himself by the canons; though he will do well to regard them. Legislation and jurisdiction, that is, of a coercive nature, do not belong to the church, except as they may be conceded to it by the civil power.³ He fully explains the various kinds of ecclesiastical law that have been gradually introduced. Even the power of the keys, which is by divine right, cannot be so exercised as to exclude the appellat jurisdiction of the sovereign; as he proves by the Roman law, and by the usage of the parliament of Paris.⁴

48. The sovereign has a control (*inspectionem cum imperio*) over the ordination of priests, and certainly possesses a right of confirmation; that is, the assignment of an ordained

¹ Cap. 8. "Nulla in re magis elucescit vis summi imperii, quam quod in ejus arbitrio est quoniam religio publice exercetur. Idque precipuum inter majestatis jura ponunt omnes qui politici scripserunt. Docet idem experientia; si enim queras cur in Anglia Maria regnante Romana religio, Elizabetha vero Imperante, Evan-

gelica vignerit, causa proxima reddi non poterit, nisi ex arbitrio reginarum, aut, ut quibusdam videtur, reginarum eo parimenti." — p. 242.

² Cap. 8.

³ Ibid.

⁴ Cap. 9.

minister to a given cure.¹ And, though the election of pastors belongs to the church, this may, for good reasons, be taken into the hands of the sovereign. Instances in point are easily found; and the chapter upon the subject contains an interesting historical summary of this part of ecclesiastical law. In every case, the sovereign has a right of annulling an election, and also of removing a pastor from the local exercise of his ministry.²

49. This is the full development of an Erastian theory, which Cranmer had early espoused, and which Hooker had maintained in a less extensive manner. Remark upon this theory. Bossuet has animadverted upon it, nor can it appear tolerable to a zealous churchman.³ It was well received in England by the lawyers, who had always been jealous of the spiritual tribunals, especially of late years, when, under the patronage of Laud, they had taken a higher tone than seemed compatible with the supremacy of the common law. The scheme, nevertheless, is open to some objections, when propounded in so unlimited a manner, none of which is more striking than that it tends to convert differences of religious opinion into crimes against the state, and furnishes bigotry with new arguments as well as new arms in its conflict with the free exercise of human reason. Grotius, however, feared rather that he had given too little power to the civil magistrate than too much.⁴

50. Persecution for religious heterodoxy, in all its degrees, was, in the sixteenth century, the principle as well as the practice of every church. It was held inconsistent with the sovereignty of the magistrate to permit any religion but his own; inconsistent with his duty to suffer any but the true. The Edict of Nantes was a compromise between belligerent parties; the toleration of the dissenters in Poland was nearly of the same kind: but no state

¹ Cap. 10. "Confirmationem hanc summe potestati acceptam ferendam nemo sanus negaverit."

² *Ibid.*

³ See Le Clerc's remarks on what Bossuet has said. *Bibliothèque Choisie*, p. 349.

⁴ "Ego multo magis vereor, ne minus quam par est magistratibus, aut plusquam par est pastoribus tribuerim, quam ne in alteram partem iterum (?) excesserim, nec sic quidem illis satisfiet qui se

ecclesiam vocant." — *Epist. 42*. This was in 1614, after the publication of the *Pietas Ordinum Hollandie*. As he drew nearer to the Church of Rome, or that of Canterbury, he must probably have somewhat modified his Erastianism. And yet he seems never to have been friendly to the temporal power of bishops. He writes in August, 1641, "Epiiscopis Anglie videtur mansurum nomen prope sine re, ac sine opulentia et auctoritate. Mibi non displicet ecclesie pastores et ab inani pompa

testant countries after this time; nor were they as frequently or as boldly vindicated as before.¹

52. The Independents claim to themselves the honor of having been the first to maintain the principles of general toleration, both as to freedom of worship and immunity from penalties for opinion. But that the Arminians were not as early promulgators of the same noble tenets, seems not to have been proved. Crellius, in his *Vindiciæ pro Religionis Libertate*, 1636, contended for the Polish dissidents, and especially for his own sect.² The principle is implied, if not expressed, in the writings of Chillingworth, and still more of Hales; but the first famous plea in this country for tolerance in religion, on a comprehensive basis and on deep-seated foundations, was the *Liberty of Propheying*, by Jeremy Taylor. This celebrated work was written, according to Taylor's dedication, during his retirement in Wales, whither he was driven, as he expresses it, "by this great storm which hath dashed the vessel of the church all in pieces;" and published in 1647. He speaks of himself as without access to books: it is evident, however, from the abundance of his quotations, that he was not much in want of them; and from this, as well as other strong indications, we may reasonably believe that a considerable part of his treatise had been committed to paper long before.

53. The argument of this important book rests on one leading maxim, derived from the Arminian divines, as it was in them from Erasmus and Acontius, that the fundamental truths of Christianity are comprised in narrow compass, not beyond the Apostles' Creed in its literal meaning; that all the rest is matter of disputation, and too uncertain, for the most part, to warrant our condemning those

¹ "De hereticorum poenis quæ scripsi, in his necum sentit Gallia et Germania, ut puto, omnia."—Grot. *Epist.*, p. 941. (1642.) Some years sooner, there had been remains of the leaven in France. "Adversus hæreticididæ," he says in 1628, "satis ut arbitror plane locutus sum, certè ita ut hic multos ob id offenderim."—p. 789. Our own Fuller, I am sorry to say, in his *Church History*, written about 1650, speaks with some disapprobation of the sympathy of the people with Legat and Wightman, burned by James I., in 1614; and this is the more remarkable, as he is a well-natured and not generally bigoted

writer. I should think he was the latest Protestant who has tarnished his name by such sentiments.

² This short tract, which will be found among the collected works of Crellius, in the *Bibliotheca Fratrum Polonorum*, contains a just and temperate pleading for religious liberty, but little which can appear very striking in modern times. It is said, nevertheless, to have been translated and republished by D'Holbach about 1700. This I have not seen; but there must, I presume, have been a good deal of *condemnation* added to make it stimulating enough for his school.

who differ from us, as if their error must be criminal. This one proposition, much expanded, according to Taylor's diffuse style, and displayed in a variety of language, pervades the whole treatise; a small part of which, in comparison with the rest, bears immediately on the point of political toleration, as a duty of civil governments and of churches invested with power. In the greater portion, Taylor is rather arguing against that dogmatism of judgment which induces men, either singly or collectively, to pronounce with confidence where only a varying probability can be attained. This spirit is the religious, though not entirely the political, motive of intolerance; and, by chasing this from the heart, he inferred, not that he should lay wide the door to universal freedom, but dispose the magistrate to consider more equitably the claims of every sect. "Whatsoever is against the foundation of faith, or contrary to good life and the laws of obedience, or destructive to human society and the public and just interests of bodies politic, is out of the limits of my question, and does not pretend to compliance or toleration: so that I allow no indifferency, nor any countenance to those religions whose principles destroy government, nor to those religions, if there be any such, that teach ill life."

54. No man, as Taylor here teaches, is under any obligation to believe that in revelation, which is not so revealed but that wise men and good men have differed in their opinions about it. And the great variety of opinions in churches, and even in the same church "there being none that is in prosperity," as he with rather a startling boldness puts it, "but changes her doctrines every age, either by bringing in new doctrines or by contradicting her old," shows that we can have no term of union but that wherein all agree.—the creed of the apostles.¹ And hence though we may undoubtedly carry on our own private inquiries as much farther as we see reason, none who hold this fundamental faith are to be esteemed heretics, nor liable to punishment. And here he proceeds to reprove all those oblique acts which are not direct persecutions of men's persons,—the

¹ "Since no churches believe themselves infallible, that only excepted which all other churches say is most of all de- ceived, it were strange if, in so many articles, which make up their several bodies of confessions, they had not mistaken, every one of them, in some thing or other." This is Taylor's fearless mode of grappling with his argument; and any other must give a church that claims infallibility the advantage.

destruction of books, the forbidding the publication of new ones, the setting out fraudulent editions and similar acts of falsehood, by which men endeavor to stifle or prevent religious inquiry. "It is a strange industry and an importune diligence that was used by our forefathers: of all those heresies which gave them battle and employment, we have absolutely no record or monument, but what themselves, who are adversaries, have transmitted to us; and we know that adversaries, especially such who observed all opportunities to discredit both the persons and doctrines of the enemy, are not always the best records or witnesses of such transactions. We see it now in this very age, in the present distemperatures, that parties are no good registers of the actions of the adverse side; and if we cannot be confident of the truth of a story now,—now I say that it is possible for any man, and likely that the interested adversary will discover the imposture,—it is far more unlikely that after-ages should know any other truth, but such as serves the ends of the representers."¹

55. None were accounted heretics by the primitive church, who held by the Apostles' Creed, till the Council of Nice defined some things, rightly, indeed, as Taylor professes to believe, but perhaps with too much alteration of the simplicity of ancient faith, so that His notions of uncertainty in theological tenets. "he had need be a subtle man who understands the very words of the new determinations." And this was carried much farther by later councils, and in the Athanasian Creed, of which, though protesting his own persuasion in its truth, he intimates not a little disapprobation. The necessary articles of faith are laid down clearly in Scripture; but no man can be secure, as to mysterious points, that he shall certainly understand and believe them in their true sense. This he shows, first, from the great discrepancy of readings in manuscripts (an argument which he overstates in a very uncritical and incautious manner); next, from the different senses the words will bear, which there is no certain mark to distinguish, the infinite variety of human understandings, swayed, it may be, by interest, or determined by accidental and extrinsical circumstances, and the fallibility of those means by which men hope to attain a clear knowledge of scriptural truth. And after exposing, certainly with no extenuation, the difficulties of

¹ Vol. vii. p. 424, Heber's edition of Taylor.

interpretation, he concludes, that, since these ordinary means of expounding Scripture are very dubious, "he that is the wisest, and by consequence the likeliest to expound truest, in all probability of reason, will be very far from confidence; and therefore a wise man would not willingly be prescribed to by others; and, if he be also a just man, he will not impose upon others; for it is best every man should be left in that liberty, from which no man can justly take him, unless he could secure him from error; so here there is a necessity to conserve the liberty of prophesying and interpreting Scripture, — a necessity derived from the consideration of the difficulty of Scripture in questions controverted, and the uncertainty of any internal medium of interpretation."

56. Taylor would in much of this have found an echo in the advocates of the Church of Rome, and in some His low opinion of the fathers. Protestants of his own communion. But he passes onward to assail their bulwarks. Tradition, or the testimony of the church, he holds insufficient and uncertain, for the reasons urged more fully by Daillé; the authority of councils is almost equally precarious, from their inconsistency, their liability to factious passions, and the doubtful authenticity of some of their acts; the pope's claim to infallibility is combated on the usual grounds; the judgment of the fathers is shown to be inconclusive, by their differences among themselves, and their frequent errors; and, professing a desire that "their great reputation should be preserved as sacred as it ought," he refers the reader to Daillé for other things; and "shall only consider that the writings of the fathers have been so corrupted by the intermixture of heretics, so many false books put forth in their names, so many of their writings lost which would more clearly have explicated their sense, and at last an open profession made, and a trade of making the fathers speak not what themselves thought, but what other men pleased, that it is a great instance of God's providence, and care of his church, that we have so much good preserved in the writings which we receive from the fathers, and that all truth is not as clear gone as is the certainty of their great authority and reputation."¹

¹ It seems not quite easy to reconcile this with what Taylor has just before said of his desire to preserve the reputation of the fathers sacred. In no writer is it more necessary to observe the *animus* with which he writes; for, giving way to his impetuosity, when he has said any thing that would give offence, or which he thought incautious, it was not his custom, so far as we can judge, to ex-

57. The authority of the church cannot be any longer alleged when neither that of popes and councils, nor of ancient fathers, is maintainable; since the diffusive church has no other means of speaking, nor can we distinguish by any extrinsic test the greater or better portion of it from the worse. And thus, after dismissing respectfully the pretences of some to expound Scripture by the Spirit, as impertinent to the question of dictating the faith of others, he comes to the reason of each man, as the best judge, for himself, of religious controversies, — reason, that may be exercised either in choosing a guide, if it feel its own incompetency, or in examining the grounds of belief. The latter has great advantages; and no man is bound to know any thing of that concerning which he is not able to judge for himself. But reason may err, as he goes on to prove, without being culpable; that which is plain to one understanding being obscure to another; and among various sources of error which he enumerates as incidental to mankind, that of education being “so great and invincible a prejudice, that he who masters the inconvenience of it is more to be commended than he can justly be blamed that complies with it.” And thus, not only single men, but whole bodies, take, unhesitatingly and unanimously, opposite sides from those who have imbibed another kind of instruction: and “it is strange that all the Dominicans should be of one opinion in the matter of predestination and immaculate conception, and all the Franciscans of the quite contrary; as if their understandings were formed in a different mould, and furnished with various principles by their very rule.” These and the like prejudices are not absolute excuses to every one, and are often accompanied with culpable dispositions of mind; but the impossibility of judging others renders it incumbent on us to be lenient towards all, and neither to be peremptory in denying that those who differ from us have used the best means in their power to discover the truth, nor to charge their persons, whatever we may their opinions, with odious consequences which they do not avow.

58. This diffuse and not very well-arranged vindication of

punge or soften it, but to insert something else of an opposite color, without taking any pains to harmonise his context. This makes it easy to quote passages, especially short ones, from Taylor, which do

not exhibit his real way of thinking; if indeed his way of thinking itself did not vary with the wind that blew from different regions of controversy.

diversity of judgment in religion, comprised in the first twelve sections of the Liberty of Prophesying, is the Grounds of toleration. proper basis of the second part, which maintains the justice of toleration as a consequence from the former principle. The general arguments, or prejudices, on which punishment for religious tenets had been sustained, turned on their criminality in the eyes of God, and the duty of the magistrate to sustain God's honor, and to guard his own subjects from sin. Taylor, not denying that certain and known idolatry, or any sort of practical impiety, may be punished corporally, because it is matter of fact, asserts that no matter of mere opinion, no errors that of themselves are not sins, are to be persecuted or punished by death or corporal infliction. He returns to his favorite position, "that we are not sure not to be deceived;" mingling this, in that inconsequent allocation of his proofs which frequently occurs in his writings, with other arguments of a different nature. The governors of the church, indeed, may condemn and restrain, as far as their power extends, any false doctrine which encourages evil life, or destroys the foundations of religion: but if the church meddles farther with any matters of question, which have not this tendency, so as to dictate what men are to believe, she becomes tyrannical and uncharitable; the Apostles' Creed being sufficient to conserve the peace of the church and the unity of her doctrine. And, with respect to the civil magistrate, he concludes that he is bound to suffer the profession of different opinions, which are neither directly impious and immoral, nor disturb the public peace.

59. The seventeenth chapter, in which Taylor professes to Inconsistency of one chapter. consider which among the sects of Christendom are to be tolerated, and in what degree, is written in a tone not easily reconciled with that of the rest. Though he begins by saying that diversity of opinions does more concern public peace than religion, it certainly appears, in some passages, that on this pretext of peace, which with the magistrate has generally been of more influence than that of orthodoxy, he withdraws a great deal of that liberty of prophesying which he has been so broadly asserting. Punishment for religious tenets is doubtless not at all the same as restraint of separate worship; yet we are not prepared for the shackles he seems inclined to throw over the latter. Laws of ecclesiastical discipline, which, in Taylor's age, were under-

stood to be binding on the whole community, cannot, he holds, be infringed by those who take occasion to disagree, without rendering authority contemptible; and if there are any as zealous for obedience to the church, as others may be for their opinions against it, the toleration of the latter's disobedience may give offence to the former: an argument strange enough in this treatise! But Taylor is always more prone to accumulate reasons than to sift their efficiency. It is indeed, he thinks, worthy to be considered, in framing a law of church discipline, whether it will be disliked by any who are to obey it; but, after it is once enacted, there seems no further indulgence practicable than what the governors of the church may grant to particular persons by dispensation. The laws of discipline are for the public good, and must not so far tolerate a violation of themselves as to destroy the good that the public ought to derive from them.¹

60. I have been inclined to suspect that Taylor, for some cause, interpolated this chapter after the rest of the treatise was complete. It has as little bearing upon, and is as inconsistent in spirit with, the following sections as with those that precede. To use a familiar illustration, the effect it produces on the reader's mind is like that of coming on deck at sea, and finding, that, the ship having put about, the whole line of coast is reversed to the eye. Taylor, however, makes but a short tack. In the next section, he resumes the bold tone of an advocate for freedom; and, after discussing at great length the leading tenet of the Anabaptists, concludes, that, resting as it does on such plausible though insufficient grounds, we cannot exclude it by any means from

¹ This single chapter is of itself conclusive against the truth of Taylor's own allegation, that he wrote his *Liberty of Propheying* in order to procure toleration for the Episcopal Church of England at the hands of those who had overthrown it. No one ever dreamed of refusing freedom of opinion to that church: it was only about public worship that any difficulty could arise. But, in truth, there is not one word in the whole treatise which could have been written with the view that Taylor pretends.

[It has been suggested by an anonymous correspondent, that I have put a wrong construction on this seventeenth chapter, and that Taylor's design was to withstand that Puritan party within the church who refused to submit to the established laws of ecclesiastical discipline.

It is certain that much which he has said will bear that construction; but, if he meant only this, he has not expressed himself with uniform clearness and consistency, as indeed is too common with him. He is so far from being distinct in the whole treatise as to what he aims at, that his editor, Heber, imagines him to have contended, under the name *Liberty of Propheying*, not for toleration of sectaries, but of an exemption from fixed articles of faith for the clergy themselves. I conceive this to be a mistake; but Heber was not deficient in acuteness, and could hardly have misunderstood a plain meaning. The hypothesis of my correspondent, if may be observed, strengthens the presumption that the *Liberty of Propheying* was chiefly written while the Church of England was still in the ascendant. — 1842.]

toleration, though they may be restrained from preaching their other notions of the unlawfulness of war, or of oaths, or of capital punishment; it being certain that no good religion teaches doctrines whose consequences would destroy all government. A more remarkable chapter is that in which Taylor concludes in favor of tolerating the Romanists, except when they assert the pope's power of deposing princes or of dispensing with oaths. The result of all, he says, is this: "Let the prince and the secular power have a care the commonwealth be safe. For whether such or such a sect of Christians be to be permitted, is a question rather political than religious."

61. In the concluding sections, he maintains the right of particular churches to admit all who profess the Apostles' Creed to their communion, and of private men to communicate with different churches, if they require no unlawful condition. But "few churches, that have framed bodies of confession and articles, will endure any person that is not of the same confession; which is a plain demonstration that such bodies of confession and articles do much hurt." "The guilt of schism may lie on him who least thinks it; he being rather the schismatic who makes unnecessary and inconvenient impositions, than he who disobeys them, because he cannot do otherwise without violating his conscience."¹ The whole treatise on the Liberty of Propheying ends with the celebrated parable of Abraham, found, as Taylor says, "in the Jews' books," but really in an Arabian writer. This story, Franklin, as every one now knows, rather unhandsomely appropriated to himself; and it is a strange proof of the ignorance as to our earlier literature which then prevailed, that for many years it continued to be quoted with his name. It was not contained in the first editions of the Liberty of Propheying; and indeed the book from which Taylor is supposed to have borrowed it was not published till 1651.

62. Such is this great pleading for religious moderation; a production not more remarkable in itself than for the quarter from which it came. In the polemical writings of Jeremy Taylor, we generally find a stanch and uncompromising adherence to one party; and, from the abundant use he makes of

¹ This is said also by Hales, in his tract It is, however, what Taylor would have on Schism, which was published some thought without a prompter. years before the Liberty of Propheying.

authority, we should infer that he felt a great veneration for it. In the Liberty of Propheying, as has appeared by the general sketch rather than analysis we have just given, there is a prevailing tinge of the contrary turn of mind, more striking than the comparison of insulated passages can be. From what motives, and under what circumstances, this treatise was written, is not easily discerned. In the dedication to Lord Hatton of the collective edition of his controversial writings after the Restoration, he declares, that, "when a persecution did arise against the Church of England, he intended to make a reservative for his brethren and himself, by pleading for a liberty to our consciences to persevere in that profession which was warranted by all the laws of God and our superiors." It is with regret we are compelled to confess some want of ingenuousness in this part of Taylor's proceedings. No one reading the Liberty of Propheying can perceive that it had the slightest bearing on any toleration that the Episcopal Church, in the time of the civil war, might ask of her victorious enemies. The differences between them were not on speculative points of faith, nor turning on an appeal to fathers and councils. That Taylor had another class of controversies in his mind is sufficiently obvious to the attentive reader of his work; and I can give no proof in this place to any other.

63. This was the third blow that the new school of Leyden had aimed in England at the positive dogmatists, ^{Effect of} who, in all the reformed churches as in that of ^{this treatise.} Rome, labored to impose extensive confessions of faith, abounding in inferences of scholastic theology, as conditions of exterior communion, and as peremptory articles of faith. Chillingworth and Hales were not less decisive; but the former had but in an incidental manner glanced at the subject, and the short tract on Schism had been rather deficient in proof of its hardy paradoxes. Taylor, therefore, may be said to have been the first who sapped and shook the foundations of dogmatism and pretended orthodoxy; the first who taught men to seek peace in unity of spirit rather than of belief; and, instead of extinguishing dissent, to take away its sting by charity, and by a sense of human fallibility. The mind thus freed from bigotry is best prepared for the public toleration of differences in religion; but certainly the despotic and jealous temper of governments is

not so well combated by Taylor as by later advocates of religious freedom.

64. In conducting his argument, he falls not unfrequently into his usual fault. Endowed with a mind of prodigious fertility, which a vast erudition rendered more luxuriant, he accumulates without selection whatever presents itself to his mind: his innumerable quotations, his multiplied reasonings, his prodigality of epithets and appositions, are poured along the interminable periods of his writings, with a frequency of repetition, sometimes of the same phrases, which leaves us to suspect that he revised but little what he had very rapidly composed. Certain it is, that, in his different works, he does not quite adhere to himself; and it would be more desirable to lay this on the partial views that haste and impetuosity produce, than on a deliberate employment of what he knew to be insufficient reasoning. But I must acknowledge, that Taylor's fairness does not seem his characteristic quality.

65. In some passages of the *Liberty of Prophesying*, he seems to exaggerate the causes of uncertainty, and to take away from ecclesiastical antiquity even that moderate probability of truth which a dispassionate inquirer may sometimes assign to it. His suspicions of spuriousness and interpolation are too vaguely sceptical, and come ill from one who has no sort of hesitation, in some of his controversies, to allege as authority what he here sets aside with little ceremony. Thus, in the *Defence of Episcopacy*, published in 1642, he maintains the authenticity of the first fifty of the apostolic canons, all of which, in the *Liberty of Prophesying*, a very few years afterwards, he indiscriminately rejects. But this line of criticism was not then in so advanced a state as at present; and, from a credulous admission of every thing, the learned had come sometimes to more sweeping charges of interpolation and forgery than would be sustained on a more searching investigation. Taylor's language is so unguarded, that he seems to leave the authenticity of all the fathers precarious. Doubtless there is a greater want of security as to books written before the invention of printing than we are apt to conceive, especially where independent manuscripts have not been found; but it is the business of a sagacious criticism, by the aid of internal or collateral evidence, to distinguish, not dogmatically as most are wont, but with a rational though

limited assent, the genuine remains of ancient writers from the incrustations of blundering or of imposture.

66. A prodigious reach of learning distinguishes the theologians of these fifty years, far greater than even in the sixteenth century; and also, if I am not mistaken, more critical and pointed, though in these latter qualities it was afterwards surpassed. And, in this ^{Great erudition of this period} erudition, the Protestant churches, we may perhaps say, were, upon the whole, more abundant than that of Rome. But it would be unprofitable to enumerate works which we are incompetent to appreciate. Blondel, Daillé, and Salmasius on the Continent, Usher in England, are the most conspicuous names. Blondel sustained the equality of the Apostolic Church both against the primacy of Rome, and the episcopacy for which the Anglicans contended: Salmasius and Daillé fought on the same side in that controversy. The writings of our Irish ^{Usher;} primate, Usher, who maintained the antiquity of his ^{Petavius.} order, but not upon such high ground as many in England would have desired, are known for their extraordinary learning, in which he has perhaps never been surpassed by an English writer. But for judgment, and calm appreciation of evidence, the name of Usher has not been altogether so much respected by posterity as it was by his contemporaries. The Church of Rome had its champions of less eminent renown: Gretser, perhaps the first among them, is not very familiar to our ears; but it is to be remembered, that some of the writings of Bellarmin fall within this period. The *Dogmata Theologica* of the Jesuit Petavius, though but a compilation from the fathers and ancient councils, and not peculiarly directed against the tenets of the reformed, may deserve mention as a monument of useful labor.¹ Labbe, Sirmond, and several others, appear to range more naturally under the class of historical than theological writers. In mere ecclesiastical history, — the records of events rather than opinions, — this period was far more profound and critical than the preceding. The *Annals* of Baronius were abridged and continued by Spondanus.

67. A numerous list of writers in sacred criticism might easily be produced. Among the Romanists, Cornelius à Lapide

¹ The *Dogmata Theologica* is not a class of *Loca Communia*. Morhof, §. complete work: it extends only as far as 539. the head of free-will. It belongs to the

has been extolled above the rest by his fellow-Jesuit, André. His Commentaries, published from 1617 to 1642, are reckoned by others too diffuse; but he seems to have a fair reputation with Protestant critics.¹ The Lutherans extol Gerhard, and especially Glass, author of the *Philologia Sacra*, in hermeneutical theology. Rivet was the highest name among the Calvinists. Arminius, Episcopius, the *Fratres Poloni*, and indeed almost every one who had to defend a cause, found no course so ready, at least among Protestants, as to explain the Scriptures consistently with his own tenets. Two natives of Holland, opposite in character, in spirit, and principles of reasoning, and consequently the founders of opposite schools of disciples, stand out from the rest,—Grotius and Coccejus. Luther, Calvin, and the generality of Protestant interpreters in the sixteenth century, had, in most instances, rejected with some contempt the allegorical and multifarious senses of Scripture which had been introduced by the fathers, and had prevailed through the dark ages of the church. This adherence to the literal meaning was doubtless promoted by the tenet they all professed, the facility of understanding Scripture. That which was designed for the simple and illiterate was not to require a key to any esoteric sense. Grotius, however, in his Annotations on the Old and New Testament, published in 1633,—the most remarkable book of this kind that had appeared, and which has had a more durable reputation than any perhaps of its precursors,—carried the system of literal interpretation still farther, bringing great stores of illustrative learning from profane antiquity, but merely to elucidate the primary meaning, according to ordinary rules of criticism. Coccejus followed a wholly opposite course. Every passage, in his method, teemed with hidden senses; the narratives, least capable of any ulterior application, were converted into typical allusion, so that the Old Testament became throughout an enigmatical representation of the New. He was also remarkable for having viewed, more than any preceding writer, all the relations between God and man under the form of covenants, and introduced the technical language of jurisprudence into theology. This became a very usual mode of

¹ André; Blount. Simon, however, the Scriptures run to twelve volumes is not wonderful. says he is full of an erudition not to the purpose; which, as his Commentaries on

treating the subject in Holland, and afterwards in England. The Coccejans were numerous in the United Provinces, though not perhaps deemed quite so orthodox as their adversaries, who, from Gisbert Voet, a theologian of the most inflexible and polemical spirit, were denominated Voetians. Their disputes began a little before the middle of the century, and lasted till nearly its close.¹ The *Summa Doctrinæ* of Coccejus appeared in 1648; and the *Dissertationes Theologicæ* of Voet, in 1649.

68. England gradually took a prominent share in this branch of sacred literature. Among the divines of this period, comprehending the reigns of James and Charles, we may mention Usher, Gataker, Mede, Lightfoot, Jackson, Field, and Leigh.² Gataker stood, perhaps, next to Usher, in general erudition. The fame of Mede has rested, for the most part, on his interpretations of the Apocalypse. This book had been little commented upon by the reformers; but, in the beginning of the seventeenth century, several wild schemes of its application to present or expected events had been broached in Germany. England had also taken an active part, if it be true what Grotius tells us, that eighty books on the prophecies had been published here before 1640.³ Those of Mede have been received with favor by later interpreters. Lightfoot, with extensive knowledge of the rabbinical writers, poured his copious stores on Jewish antiquities, preceded in this by a more obscure laborer in that region, — Ainsworth. Jackson had a considerable name; but I do not think that he has been much quoted in modern times.⁴ Field on the Church has been much praised by Coleridge: it is, as it seemed to me, a more temperate work in ecclesiastical theory than some have represented it to be, and written almost wholly against Rome. Leigh's *Critica Sacra* can hardly be reckoned, nor does it

¹ Eichhorn, vi. part i. p. 284; Mosheim.

² "All confess," says Solten, in the *Table-talk*, "there never was a more learned clergy: no man taxes them with ignorance." In another place, indeed, he is represented to say, "The Jesuits and the lawyers of France, and the Low Country-men, have engrossed all learning: the rest of the world make nothing but homilies." As far as these sentences are not owing to difference of humor in the time of speaking, he seems to have taken learning in a larger sense the second time than

the first. Of learning not theological, the English clergy had no extraordinary portion.

³ "Si qua in re libera esse debet sententia, certè in vaticinis, præsertim cum Jan Protestantium libri prodierint summatentum (in his octoginta in Anglia sola, ut mihi Angliæ legati dixere) super illis rebus, inter se plurimum discordes." — Grot. *Epist.* 385.

⁴ [The entire works of Jackson have been reprinted at Oxford within a few years. — 1868.]

claim to be, more than a compilation from earlier theologians: it is an alphabetical series of words from the Hebrew and Greek Testaments, the author candidly admitting that he was not very conversant with the Latin language. Leigh, it should be added, was a layman.

69. The style of preaching before the Reformation had been often little else than buffoonery, and seldom respectable. For the most part, indeed, the clergy wrote in Latin what they delivered to the multitude in the native tongue. A better tone began with Luther. His language was sometimes rude and low, but persuasive, artless, powerful. He gave many useful precepts, as well as examples, for pulpit eloquence. Melancthon and several others, both in the sixteenth and seventeenth centuries, as well in the Lutheran as in the Reformed Church, endeavored by systematic treatises to guide the composition of sermons. The former could not, however, withstand the formal, tasteless, and polemical spirit that overspread their theology. In the latter, a superior tone is perceived. Of these, according to Eichhorn, the Swiss preachers were most simple and popular, the Dutch most learned and copious; the French had most taste and eloquence, the English most philosophy.¹ It is more than probable, that in these characteristics he has meant to comprise the whole of the seventeenth century. Few Continental writers, as far as I know, that belong to this its first moiety, have earned any remarkable reputation in this province of the theology. In England several might be distinguished out of a large number. Sermons have been much more frequently published here than in any other country; and, from the beginning of the seventeenth century, form a large proportion of our theological literature. But it is, of course, not requisite to mention more than the very few which may be said to have a general reputation.

70. The sermons of Donne have sometimes been praised in late times. They are undoubtedly the productions of a very ingenious and a very learned man; and two folio volumes by such a person may be expected to supply favorable specimens. In their general character, they will not appear, I think, much worthy of being rescued from oblivion. The subtilty of Donne, and his fondness for such

¹ Eichhorn, vi. part II. p. 219, *et post*

inconclusive reasoning as a subtle disputant is apt to fall into, runs through all of these sermons at which I have looked. His learning he seems to have perverted in order to cull every impertinence of the fathers and schoolmen, their remote analogies, their strained allegories, their technical distinctions; and to these he has added much of a similar kind from his own fanciful understanding. In his theology, Donne appears often to incline towards the Arminian hypotheses, which in the last years of James and the first of his son, the period in which these sermons were chiefly preached, had begun to be accounted orthodox at court: but I will not vouch for his consistency in every discourse. Much, as usual in that age, is levelled against Rome. Donne was conspicuously learned in that controversy; and, though he talks with great respect of antiquity, is not induced by it, like some of his Anglican contemporaries, to make any concession to the adversary.¹

71. The sermons of Jeremy Taylor are of much higher reputation; far, indeed, above any that had preceded them in the English Church. An imagination essentially poetical, and sparing none of the decorations which, by critical rules, are deemed almost peculiar to verse; a warm tone of piety, sweetness, and charity; an accumulation of circumstantial accessories whenever he reasons or persuades or describes; an erudition pouring itself forth in quotation till his sermons become in some places almost a garland of flowers from all other writers, and especially from those of classical antiquity, never before so redundantly scattered from the pulpit,—distinguish Taylor from his contemporaries by their degree, as they do from most of his successors by their kind. His sermons on the Marriage Ring, on the House of Feasting, on the Apples of Sodom, may be named without disparagement to others, which perhaps ought to stand in equal place. But they are not without considerable faults, some of which have just been hinted. The eloquence of Taylor is great, but it is not eloquence of the highest class: it is far too Asiatic, too much in the style of the declaimers

¹ Donne incurred some scandal by a book entitled *Biathanatos*, and considered as a vindication of suicide. It was published long after his death in 1651. It is a very dull and pedantic performance, without the ingenuity and acuteness of paradox: distinctions, objections, and quo-

tations from the rabble of bad authors whom he used to read, fill up the whole of it. It is impossible to find a less clear statement of argument on either side. No one would be induced to kill himself by reading such a book, unless he were threatened with another volume

of the fourth century, by the study of whom he had probably vitiated his taste; his learning is ill-placed, and his arguments often as much so; not to mention that he has the common defect of alleging nugatory proofs: his vehemence loses its effect by the circuitry of his pleonastic language; his sentences are of endless length, and hence not only altogether unmusical, but not always reducible to grammar. But he is still the greatest ornament of the English pulpit up to the middle of the seventeenth century; and we have no reason to believe, or rather much reason to disbelieve, that he had any competitor in other languages.

72. The devotional writings of Taylor, several of which belong to the first part of the century, are by no means of less celebrity or less value than his sermons. Such are the *Life of Christ*, the *Holy Living and Dying*, and the collection of meditations called the *Golden Grove*. A writer as distinguished in works of practical piety was Hall. His *Art of Divine Meditation*, his *Contemplations*, and indeed many of his writings, remind us frequently of Taylor. Both had equally pious and devotional tempers; both were full of learning, both fertile of illustration; both may be said to have had strong imagination and poetical genius, though Taylor let his predominate a little more. Taylor is also rather more subtle and argumentative; his copiousness has more real variety. Hall keeps more closely to his subject, dilates upon it sometimes more tediously, but more appositely. In his sermons there is some excess of quotation and far-fetched illustration, but less than in those of Taylor. In some of their writings, these two great divines resemble each other, on the whole, so much, that we might for a short time not discover which we were reading. I do not know that any third writer comes close to either. The *Contemplations* of Hall are among his most celebrated works. They are prolix, and without much of that vivacity or striking novelty we meet with in the devotional writings of his contemporary, but are perhaps more practical and generally edifying.¹

73. The religious treatises of this class, even those which, by their former popularity or their merit, ought to be mentioned in a regular history of theological literature, are too

¹ Some of the moral writings of Hall in the seventeenth century, and had much were translated into French by Chevreau success. Nicéron, xi. 346.

numerous for these pages. A mystical and ascetic spirit diffused itself more over religion, struggling sometimes, as in the Lutherans of Germany, against the ^{In the} ~~formal~~ ^{Roman} orthodox of the church, but more often in subordination to its authority, and co-operating with its functions. The writings of St. Francis de Sales, titular Bishop of Geneva, especially his treatise on the Love of God, published in 1616, make a sort of epoch in the devotional theology of the Church of Rome. Those of St. Teresa, in the Spanish language, followed some years afterwards: they are altogether full of a mystical theopathy. But De Sales included charity in his scheme of divine love; and it is to him, as well as others of his age, that not only a striking revival of religion in France, which had been absolutely perverted or disregarded in the sixteenth century, was due, but a reformation in the practices of monastic life, which became more active and beneficent, with less of useless penance and asceticism, than before. New institutions sprang up with the spirit of association, and all other animating principles of conventual orders, but free from the formality and torpor of the old.¹

74. Even in the German churches, rigid as they generally were in their adherence to the symbolical books, ^{And Le-} some voices from time to time were heard for a more ^{theran} ~~Church~~ spiritual and effective religion. Arndt's Treatise of True Christianity, in 1605, written on ascetic and devotional principles, and with some deviation from the tenets of the very orthodox Lutherans, has been reckoned one of the first protests against their barren forms of faith;² and the mystical theologians, if they had not run into such extravagances as did dishonor to their name, would have been accessions to the same side. The principal mystics or theosophists have generally been counted among philosophers, and will therefore find their place in the next chapter. The German nation is constitutionally disposed to receive those forms of religion which address themselves to the imagination and the heart. Much, therefore, of this character has always been written, and become popular in that language. Few English writings of the practical class, except those already mentioned, can be said to retain much notoriety. Those of George Herbert are best known: his Country Parson, which seems properly

¹ Ranke, II. 490.

² Eichhorn, vi. part I. p. 365; Biogr. Univ.; Chalmers.

to fall within this description, is, on the whole, a pleasing little book; but the precepts are sometimes so overstrained, according to our notions, as to give an air of affectation.

75. The disbelief in revelation, of which several symptoms had appeared before the end of the sixteenth century, became more remarkable afterwards both in France and England, involving several names not obscure in literary history. The first of these, in point of date, is Charron. The religious scepticism of this writer has not been generally acknowledged, and indeed it seems repugnant to the fact of his having written an elaborate defence of Christianity; yet we can deduce no other conclusion from one chapter in his most celebrated book, the *Treatise on Wisdom*. Charron is so often little else than a transcriber, that we might suspect him in this instance also to have drawn from other sources; which, however, would leave the same inference as to his own tenets; and I think this chapter has an air of originality.

76. The name of Charron, however, has not been generally associated with the charge of irreligion. A more audacious and consequently more unfortunate writer was Lucilio Vanini, a native of Italy, whose book *De Admirandis Naturæ Reginae Dæque Mortalium Arcanis*, printed at Paris in 1616, caused him to be burned at the stake by a decree of the parliament of Toulouse, in 1619. This treatise, as well as one that preceded it, *Amphitheatrum Æternæ Providentiæ*, Lyons, 1615, is of considerable rarity; so that there has been a question concerning the atheism of Vanini, which some have undertaken to deny.¹ In the *Amphitheatrum* I do not perceive any thing which leads to such an imputation, though I will not pretend to have read the whole of a book full of the unintelligible metaphysics of the later Aristotelians. It professes, at least, to be a vindication of the being and providence of the Deity. But the later work, which is dedicated to Bassompierre, and published with a royal privilege of exclusive sale for six years, is of a very different complexion. It is in sixty dialogues, the interlocutors being styled Alexander and Julius Cæsar; the latter representing Vanini himself. The far greater part of these dialogues relate to physical, but a few to theological subjects.

¹ Brucker, v. 678.

In the fiftieth, on the religion of the heathens, he avows his disbelief of all religion, except such as Nature, which is God, being the principle of motion, has planted in the hearts of man; every other being the figment of kings to keep their subjects in obedience, and of priests for their own lucre and honor;¹ observing plainly of his own Amphitheatrum, which is a vindication of Providence, that he had said many things in it which he did not believe.² Vanini was infatuated with

¹ "In quam religionem verè et piè Deum eoll' vetusti philosophi existimârunt? In unica Nature lege, quam ipse Natura, que Deus est (est enim principium motûs), in omnium gentium animis inscripsit; cæteras vero leges non nisi figmenta et illusiones esse assererant, non a cæcædemone aliquo inductas, fabulosum namque illorum genus dicitur a philosophis, sed a principibus ad subditorum pedagogiam excogitatas, et a sacrificiis ob honoris et auri aucupium confirmatas, non miraculis, sed scriptura, cujus nec originale ullibi adinventur, que miracula facta recitet, et bonarum ac malarum actionum reprobationes polliceatur, in futura tamen vita, ne fraus detegi possit." p. 366.

² "Multa in eo libro scripta sunt, quibus a me nulla præstatur fides. Coal' va il mondo. — ALEX. Non miror, nam ego crebris vernaculis hoc usurpo sermonibus: Questo mondo è una gabbia de' matti. Reges excipio et pontifices. Nam de illis scriptum est: Cor regis in manu Domini," &c. — Dial. LVI. p. 428.

The concluding pages are enough to show with what justice Buhle and Tennemann have gravely recorded Vanini among philosophers. "Quæso, mi Juli, tuam de animæ immortalitate sententiam explices. — J. C. Excusatum me habes rogo. — AL. Cur ita? — J. C. Vovi Deo meo questionem hanc me non pertractaturum, antequam senex dives et germanus evasero. — AL. Dii tibi Nestoreos pro literariis reipublicæ emolumento dies impertiant: vix trigedimum nunc attigisti annum et tot præclare eruditionis monumenta admirabili cum laude edidisti. — J. C. Quid hæc mihi prosunt? — AL. Celebrem tibi laudem compararunt. — J. C. Omnes famæ rumusculos cum uno amasie basiolo commutandos plerique philosophi sudent. — AL. At alter ea perfrui potest. — J. C. Quid inde admittit? . . . — AL. Uberrimos voluptatis fructus percepti in Nature arcanis investigandi. — J. C. Corpus mihi est studii enervatum exhaustumque; neque in hac humana calligine perfectam rerum cognitionem assequi possumus; cum ipsemet Aristotelem philosophorum Deum infinitis propemodum locis hallucinatum fuisse adverto, cumque medicam facultatem præ reliquis certissimam adhuc incertam et fallacem experior, subscribere cuperem Agrippæ libello quem de scientiarum vanitate conscripsit. — AL. Laborum tuorum premium jam consecutus es; æternitatis nomen jam consecrasti. Quid jucundius in extremo tue ætatis curriculum accipere potes, quam hoc canticum? Et superest sine te nomen in orbe tuam. — J. C. Si animus meus una cum corpore, ut Athei fingunt, evanescat, quas ille ex fama post obitum delicias nancisci poterit? Forsitan gloriolæ vocalis, et fiduciolæ ad cadaveris domicilium pertrahatur? Si animus, ut credimus liberatur et speramus, interitui non est obnoxius, et ad superos evolvit, tot ibi pertractetur cupiditatis et voluptatibus, ut illustras ac splendidas mundi pompas et laudationes nec pilli faciat. Si ad purgatoris flammam descendet, gratior erit illi illius orationis, Dies iræ, dies illa, mulierculis gratissima recitatio, quam omnes Tulliani glossuli, dicendique lepores, quam subtilissimas et pene divinæ Aristotelis ratiocinationes: si Tartareo, quod Deus avertat, perpetuo carceri emancipatur, nullum sibi solacium, nullam redemptionem inveniet. — AL. Utinam in adolescentiæ limine hæc rationes excepissem! — J. C. Præterita male ne cogites futura ne cures, presentia fugias. — AL. Ah! — J. C. Liberaliter inspiras. — AL. Illius versiculi recordeor. Perditus è tutto il tempo, che in amor non si spende. — J. C. Eja quoniam inclinatus jam dies ad vespeream perducta est disputatio (cujus singula verba divino Romane ecclesie oraculo, infallibilis cujus interpretes a Spiritu Sancto modo constitutus est Paulus V., serenissimæ Burghesie familie soboles, subjecta esse volumus, ita ut pro non dictis habeantur, si que forsitan sunt, quod vix crediderim, quas illius placitis ad amicum non consentiant), laxamus patulisper animos, et a severitate ad hilaritatem risumque traducamus. Hæc pueri! luserias tabulas huc adverte." The wretched man, it seems, had not much reason to think himself a gainer by his speculations; yet he knew not that the worst was still behind.

presumption, and, if he resembled Jordano Bruno in this respect, fell very short of his acuteness and apparent integrity. His cruel death, and perhaps the scarcity of his works, has given more celebrity to his name in literary history than it would otherwise have obtained.

77. Lord Herbert of Cherbury, in his treatise *De Veritate*, and still more in that *De Religione Gentilium*, has been justly deemed inimical to every positive religion. He admits, indeed, the possibility of immediate revelation from heaven, but denies that any tradition from others can have sufficient certainty. Five fundamental truths of natural religion he holds to be such as all mankind are bound to acknowledge, and damns those heathens who do not receive them as summarily as any theologian.¹

78. The progress of infidelity in France did not fail to attract notice. It was popular in the court of Louis XIII., and, in a certain degree, in that of Charles I. But this does not belong to the history of literature. Among the writers who may have given some proofs of it, we may reckon La Mothe le Vayer, Naudé, and Guy Patin.² The writings of Hobbes will be treated at length hereafter. It is probable that this sceptical spirit of the age gave rise to those

¹ These five articles are: "1. *Ese Deum sumum.*—2. *Colligere.*—3. *Virtutem pietatemque esse præcipuas partes cultûs divini.*—4. *Dolendum esse ob peccata, ab hisque respiciendum.*—5. *Dari ex bonitate justitiæque divina præmium vel poenam tum in hac vita, tum post hanc vitam. . . . Illæ quippe ubi superstitiones fragmentaque commiscuerint, vel animas suas criminibus quæ nulla satis eluat penitentia, commaculaverint, a seipsis perditio propria, Deo vero summo in æternum sit gloria."*—*De Religione Gentilium*, cap. 1.

² La Mothe le Vayer has frequently been reckoned among those who carried their general scepticism into religion. And this seems a fair inference, unless the contrary can be shown; for those who doubt of what is most evident will naturally doubt of what is less so. In La Mothe's fourth dialogue, under the name of Oratius Tubero, he pretends to speak of faith as a gift of God, and not founded on evidence; which was probably but the usual subterfuge. The *Naudæana* are full of broad intimations that the author was, as he expresses it, *bien déniassé*; and Guy

Patin's letters, except those near the end of his life, lead to a similar conclusion. One of them has certainly the appearance of implicating Gassendi, and has been quoted as such by Sir James Mackintosh, in his *Dissertation on Ethical Philosophy*. Patin tells us, that Naudé, Gassendi, and he were to sup together the following Sunday. "Ce sera une débauche, mais philosophique, et peut-être quelque chose d'avantage, pour être tous trois guéris du loup-garou, et être délivrés du mal des scrupules qui est le tyran des consciences, nous irons peut-être jusque fort près du sanctuaire. Je fis l'an passé ce voyage de Gentilly avec M. Naudé, moy seul avec luy, tête-à-tête; il n'y avoit point de témoins, aussi n'y en faloit-il point; nous y parlâmes fort librement de tout, sans que personne en ait été scandalisé."—p. 32. I should not, nevertheless, lay much stress on this letter, in opposition to the many assertions of belief in religion which the writings of Gassendi contain. One of them, indeed, quoted by Dugald Stewart, in note Q to his first *Dissertation*, is rather suspicious, as going too far into a mystical strain for his cold temperament

vindications of revealed religion which were published in the present period. Among these, the first place is due to the well-known and extensively circulated treatise of Grotius. This was originally sketched in Dutch verse, and intended for the lower classes of his countrymen. It was published in Latin in 1627.¹ Few if any books of the kind have been so frequently reprinted; but some parts being not quite so close and critical as the modern state of letters exacts, and the arguments against Jews and Mahometans seeming to occupy too much space, it is less read than formerly.

79. This is not a period in which many editions or versions of the Scriptures were published. The English translation of the Bible had been several times revised, or re-made, since the first edition by Tyndale. It finally assumed its present form under the authority of James I. Forty-seven persons, in six companies, meeting at Westminster, Oxford, and Cambridge, distributed the labor among them; twenty-five being assigned to the Old Testament, fifteen to the New, seven to the Apocrypha. The rules imposed for their guidance by the king were designed, as far as possible, to secure the text against any novel interpretation; the translation, called the Bishops' Bible, being established as the basis, as those still older had been in that; and the work of each person or company being subjected to the review of the rest. The translation, which was commenced in 1607, was published in 1611.²

80. The style of this translation is in general so enthusiastically praised, that no one is permitted either to qualify or even explain the grounds of his approbation. It is held to be the perfection of our English language. I shall not dispute this proposition; but one remark as to a matter of fact cannot reasonably be censured, that, in consequence of the principle of adherence to the original versions which had been kept up ever since the time of Henry VIII., it is not the language of the reign of James I. It may, in the eyes of many, be a better English, but it is not the English of Daniel or Raleigh or Bacon, as any one may easily perceive. It abounds, in fact, especially in the Old Testament, with obsolete phraseology, and with single words long since abandoned, or retained only in provincial use. On the more

¹ Nicéron, vol. xix.; Biogr. Univ.

² Fuller's Church History

important question, whether this translation is entirely, or with very trifling exceptions, conformable to the original text. It seems more to have been a work which is seldom discussed with all the temper and freedom from oblique views, which the subject demands, and upon which, for this reason, it is not safe for those who have not had leisure or means to examine it for themselves, to take upon trust the testimony of the learned. A translation of the Old Testament was published at London in 1609, for the use of the English Catholics.

END OF VOL. I.



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